

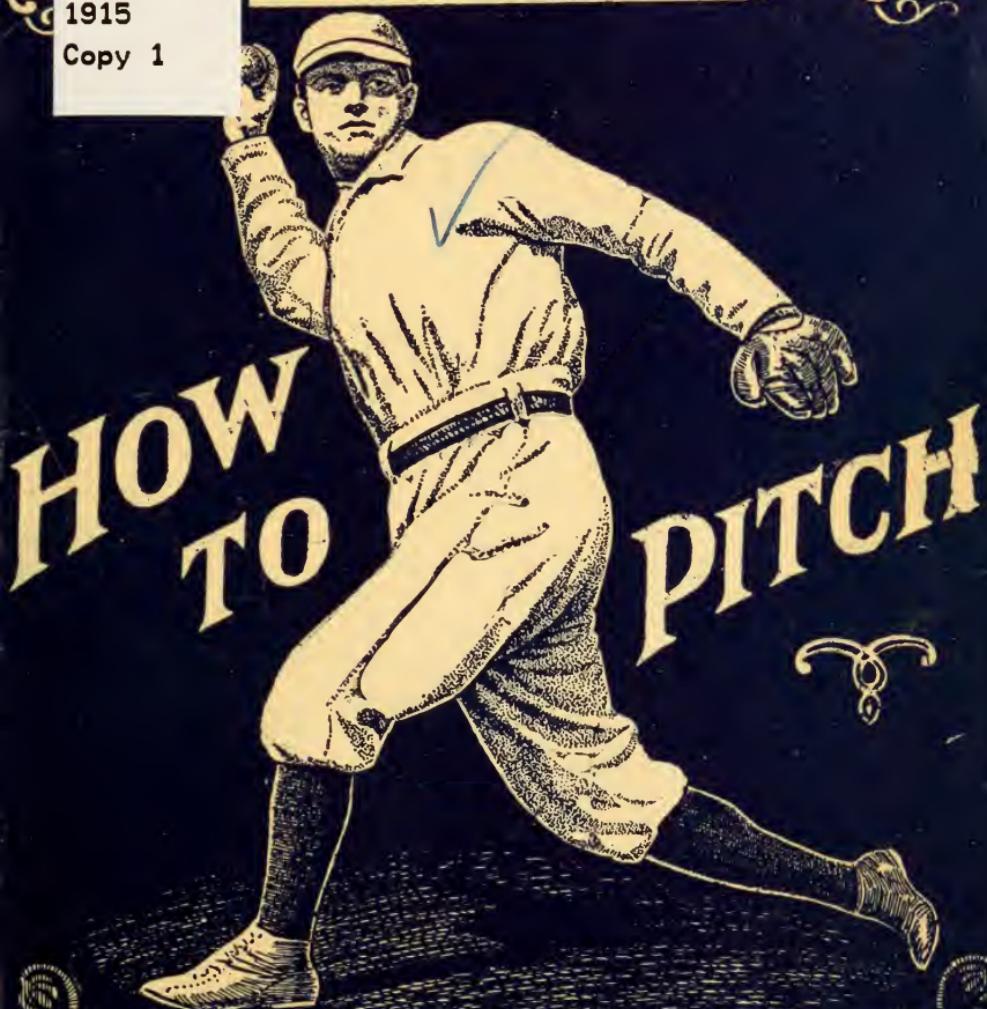
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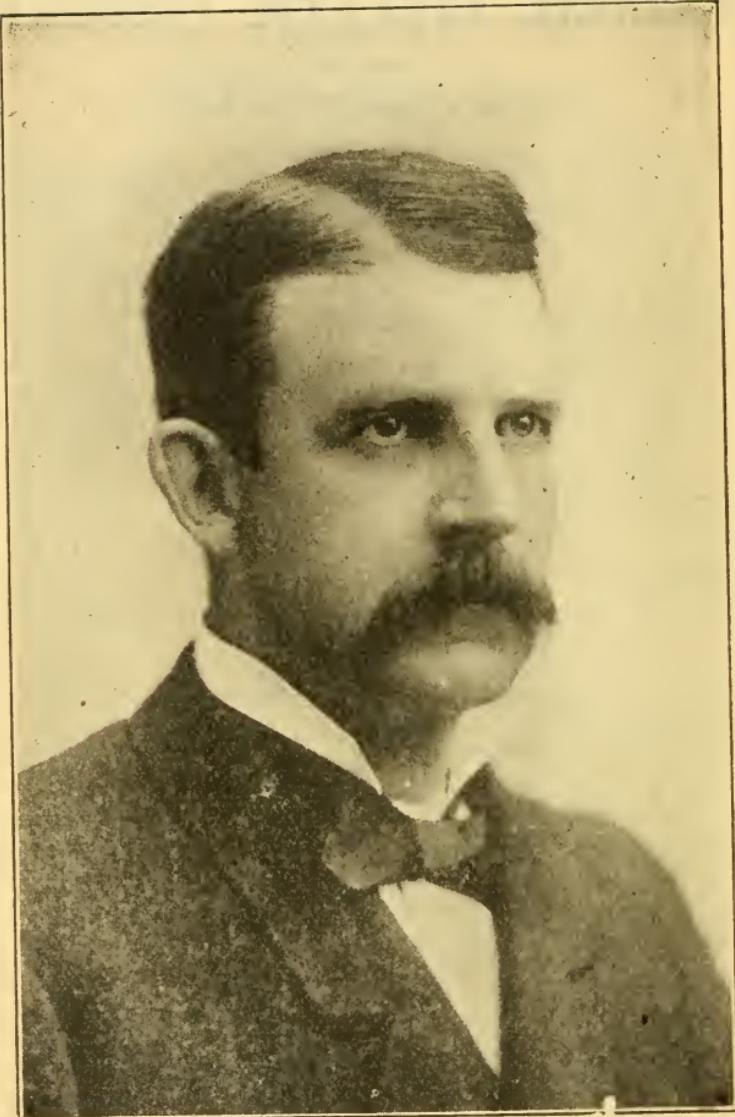
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# How to Pitch

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Edited by  
**JOHN B. FOSTER**  
Editor Spalding's Official Base Ball Guide



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## FIRST—LEARN CONTROL OF BALL

BY DENTON T. ("CY") YOUNG,

Now Retired After a Continuous Record as a Major League Pitcher from 1891 to 1911, inclusive.

Denton T. Young, whose marvelous no-hit and no-run game pitched for the Boston American League club during the season of 1904, followed by another no-hit and no-run game in 1908, but one player reaching first base, established him as one of the greatest men who ever placed his foot against the pitcher's plate; whose term of service has been so long that he enjoys the greatest reputation of any pitcher for continued good work in the box, is one of the pitchers who has seldom been troubled with wildness, and his remarks upon accuracy in pitching are especially valuable.

There are young players in base ball who have what might be called natural control. Before they picked up a base ball for the first time, I venture to say that they could throw stones and pebbles more accurately than their companions, even if they were not able to throw them so far. Possibly every other boy in the neighborhood could throw a green apple swifter, but it was this particular boy, with his greater accuracy, who hit the mark.

That is what I call natural control, and the moment that boy begins to practice pitching, if he should, it will be found that he keeps the ball near the plate all the time, and that he is effective against other teams, much to the surprise of his companions, who note that he is not a swift thrower nor a long-distance thrower.

Every boy, who tries to become a pitcher, should make an effort to secure the same control of a ball as this boy has with his natural gift of accuracy. Speed is decidedly a bad qualification for pitching unless accuracy goes with it. That is why so many slow pitchers are successful in professional base ball. Speed that gives bases on balls is equivalent to giving base hits, and to permit hits to be made is the first step toward defeat.

To obtain this control of the ball, which is so essential to success, there is nothing to my mind like practice. It is not necessary that one should paint out a white spot on some dark background and throw at it until tired. I know of young pitchers who have tried that sort of thing, and it always amused me. The most that it did was to accustom them to hitting with some accuracy a stationary target. A batter is not a stationary target, hence the worthlessness of such practice.

I would have a young player, even if he possesses some natural

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control, and surely if he possesses none, pitch to a catcher over an improvised plate. Better still, if he can get somebody to be the batter while he remains pitcher all the time.

Providing it is not possible to get any one to act as batter, be sure to have the plate—a piece of board the proper size will do—and the catcher behind it. The catcher should sign for a high ball and a low ball, and whether the beginner knows much about curving the ball or not, he should be asked to put it first to one side of the plate and then to the other to improve his accuracy.

Young players will be astonished to see how much this simple practice will do to assist their efficiency. After awhile they will quite unconsciously copy the cross-fire of which so much is heard nowadays. Cross-fire is only the ability of the pitcher to direct the ball across home base on a certain angle between the pitcher and the plate.

My advice would be not to try to use speed while this practice is going on because that is wearing on the arm. Merely get the ball to the plate with sufficient force to cause it to come within the batter's reach, at a certain point which the pitcher had in mind when he permitted the ball to leave his hand.

Young players may have watched the professionals warm up before the game, and no doubt have seen the catcher drop his glove in front of him to act as a temporary base. The warming up is not so much to develop the speed in the pitcher's arm, which would be bound to come out in an inning or so, as it is to get the arm trained to do what the pitcher wants it to do.

I did not give a base on balls in the game in which I allowed no hits and no runs to be made, and I knew almost from the very first ball which left my hand that afternoon that I should be able to put the ball exactly where I wanted to. I should advise all young pitchers to seek the same result. It may take a long time to succeed, but there is likely to come a day when the pitcher suddenly discovers that he has got control at last, and from that moment he is the master of the batter and need have little to fear as to his future.

Having learned accuracy in the delivery of the ball, the next thing is to master the curves. Some may have thought that it was essential to know how to curve a ball before anything else. Experience, to my mind, teaches to the contrary in this respect.

Any young player, who has good control of the ball, will become a successful curve pitcher long before the beginner who is endeavoring to master both curves and control at the same time. The curve is merely an accessory to control. Witness how many good pitchers there were before the curved ball was heard of and how many there are now who employ straight balls as much as they do curves in their work.

## CONCERNING THE BODY SWING

BY CHRISTOPHER MATHEWSON.

Having learned to control the ball, and having mastered the rudiments of the curves, there is another matter to be considered that has been overlooked by young pitchers until recent years. In fact, it is only within two or three years that it has been given any study, and there is no question that if some of the "old-timers" had considered it more carefully they would have been far better off and unquestionably would have lasted longer in the box.

This subject is that of the body swing.

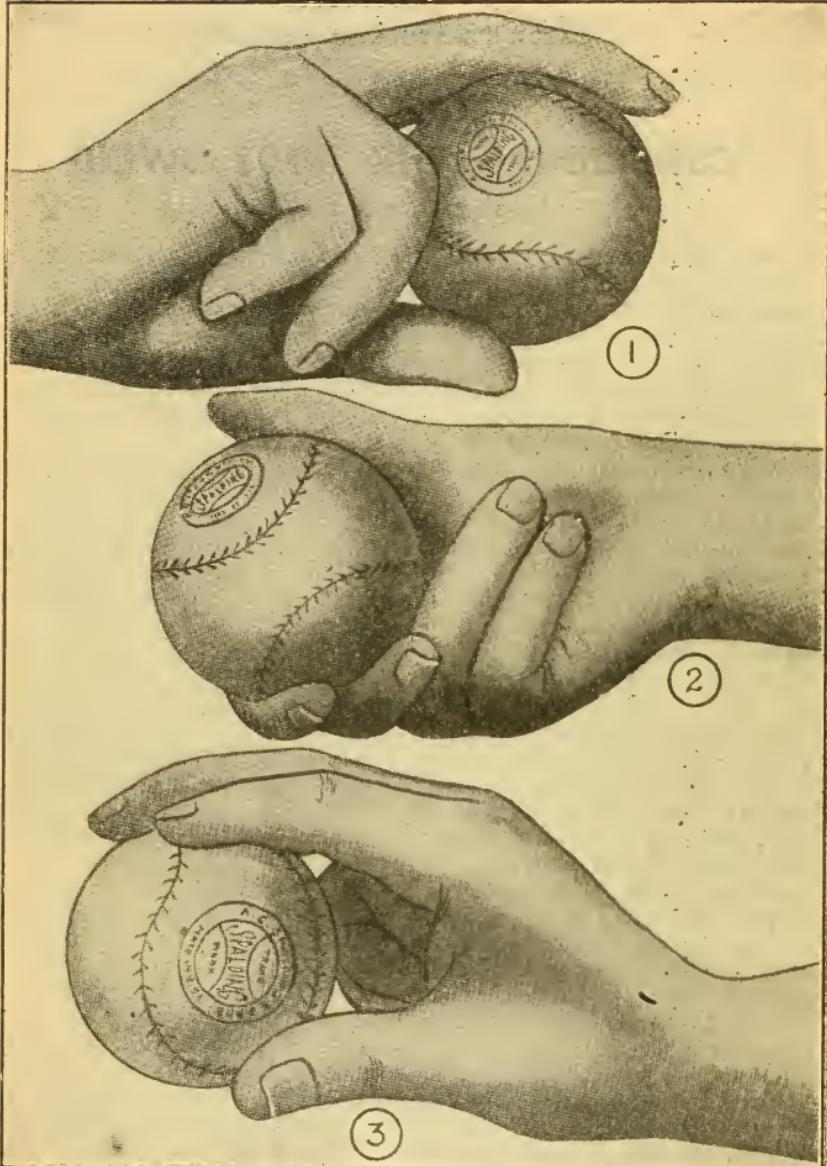
Beginning with the earliest days, pitchers undertook their task literally from the definition of the word, and were pitchers in reality, compelling the arm to do all the work. The earliest pitching delivery permissible under the rules may have rendered that partially necessary, but the demands made upon the pitcher now would quickly terminate the career of any young player who would trust to his arm and nothing more to be successful.

No matter whether pitching an outcurve, an inshoot or a drop, remember that the body may be made to do at least two-thirds of the work. Don't think this statement an exaggeration, for it isn't. Every pitcher nowadays is finding the truth contained in that assertion, and how seldom it is that you see a pitcher deliberately standing with both feet flat on the ground, merely drawing his arm back and throwing with all the force in his biceps, while his back and shoulder muscles are not called upon to meet their full share of the exertion.

When ready to deliver the ball to the batter, as the pitcher draws his arm up, he should bend his body in unison with the motion. For instance, suppose that you are going to pitch a drop ball and employ a long swing to do so. As your arm goes up and back, let your body bend from the centre backward.

The moment that you have reached your proper poise—that position where your arm and hand are in correct alignment with the plate to give what you think will be the correct direction to the flight of the ball—come forward, not only with your arm, but with all the weight of your body. You will find that when you release the ball, your arm, after all, has done little but guide the ball, and that most of the speed was obtained by the tremendous force that was exercised by the muscles in your back and shoulder.

All other curves and the straight ball call for the same treatment. Some pitchers seem to get extra speed by "winding up"



MATHEWSON'S "FADEAWAY"—No. 1 shows how ball is grasped for start of the "Fadeaway." No. 2 shows the ball leaving the hand as it gets the final twist of the wrist for the "Fadeaway." No. 3 shows how the ball is held to pitch Matty's slow ball. For the "Fadeaway" the ball is held lightly with the forefingers and thumb, and a slow twist is given to it. When mixed in with a speedy straight or in-ball it causes the batter to often strike at it before it reaches him. It is a "teaser" for the third strike.

their arms around their heads. Occasionally an additional snap may be gained by this practice, but it has been my experience that the real relief to the arm, and the actual power that is desirable as a pitcher, are obtained by making the body do its just share of the work.

Don't think that it will in any way effect good control. It is just as easy, or easier, to pitch with a body swing than it is without it, and the chances are that pitchers who rely upon speed more than anything else, will last much longer in the box if they divide the work so that the arm is not compelled to bear the brunt of a task which belongs to the back and shoulders as well.

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## HOW TO PITCH AN INSHOOT

By GROVER CLEVELAND ALEXANDER.

Only one or two pitchers have been able to pitch what might be termed a real incurve. As a rule they are left-handers and what are best known in base ball as "phenomenal" pitchers.

All pitchers can learn to throw an inshoot. To left-handers it is often the natural manner of delivering the ball. Grasp the ball with the first three fingers and the thumb. Hold it firmly. Speed is necessary for an inshoot. Keep the hand in an upright position. When the ball is released from the hand let it go over the tips of the fingers and use a lateral motion in delivering it. That is the only manner in which the ball can be made so to revolve on its axis as to acquire the proper direction. The ball must turn from right to left in such a manner as to deflect its course toward the right corner of home plate.

Do not become discouraged if you fail to see the ball positively change its course as it does in an outcurve. The mere fact that it constantly bears in toward a right-hand batter and away from a left-hand batter is all that is needed to make it successful. Practice will succeed in giving a sharp break to the ball, which may not amount to more than an inch or two, but is very effective when combined with good control, since it baffles the batter to meet it effectually with the full part of the bat.

If it is easier to use all four fingers in trying to pitch an inshoot do not be afraid to do so. The fact most to be kept in mind is, that a rapid motion is necessary to induce the ball to "bore in," and it is necessary that accuracy shall follow to make the inshoot successful. If you can't get accuracy with three fingers, use all four.

## MAKE EVERYTHING TELL AND DON'T WASTE YOUR ARM

BY WALTER JOHNSON.

Every beginner in base ball does not stop to figure on how much he can do with the least exertion. That applies more to the pitchers than it does to the catchers and the fielders. The burden of the first effort in base ball falls upon the pitcher, because from the start of the game to the finish he must serve the ball to the batter, and until he puts it in play the other men are inactive.

The rules provide that the batter must become a base runner if he obtains three strikes or four called balls. Of course, I am not taking into consideration the fact that the batter may occasionally strike the first ball pitched. I am looking at the matter cold blooded, from the standpoint alone of the pitcher.

Four balls plus three strikes are seven chances, but the pitcher cannot begin his calculation on the basis that he will have seven chances to fool the batter. If he gets three balls called against him he must get rid of the batter at the most with three strikes—providing no other play intervenes—so that it is evident a pitcher in reality has but six chances against every batter who faces him. This total is increased sometimes when the batter fouls the ball a number of times. I have seen a batter make as many as six or seven fouls in succession and go to the limit in balls and strikes, so that he really offered or failed to offer at the ball thirteen times. That is not the standard upon which to work, although I fear that there are some young pitchers who are inclined to trust more to that sort of thing—luck for instance—than to reliance upon their ability.

Whenever a batter walks to the plate the pitcher should say to himself, "Now I have six chances to get this fellow out of the way. Is it worth while for me to waste one or two of them to try to induce him to strike at bad balls? Is he a batter whom I can fool at least once or twice, which possibly will not help me to cut down the limit of work, or would it be better for me to go right after him from the start and try to make him play on the ball in some way without using too much energy?"

Suppose that he is a good batter. It is safe to say that if such is the case he will offer at the ball when it appears to him to be coming over the plate. That being the case the pitcher

would better keep it around the corners of the plate and as much as possible on the weak side of the batter or high or low as it may be hardest for the batter to meet the ball.

If he is not a good batter the pitcher will do better by pitching constantly to his weak spot, forcing the fight on him, but at the same time never wasting the ball by curves which are thrown with the idea of breaking wide, where even a poor batter is likely to be able to gauge them with success.

Let me cite a case which I witnessed, showing how a pitcher wasted his arm to no purpose. Three times in succession he threw the ball wide of the plate. Now I knew that the pitcher was too good to do anything of the kind unless he was reckless or had some purpose in view. So I asked for information.

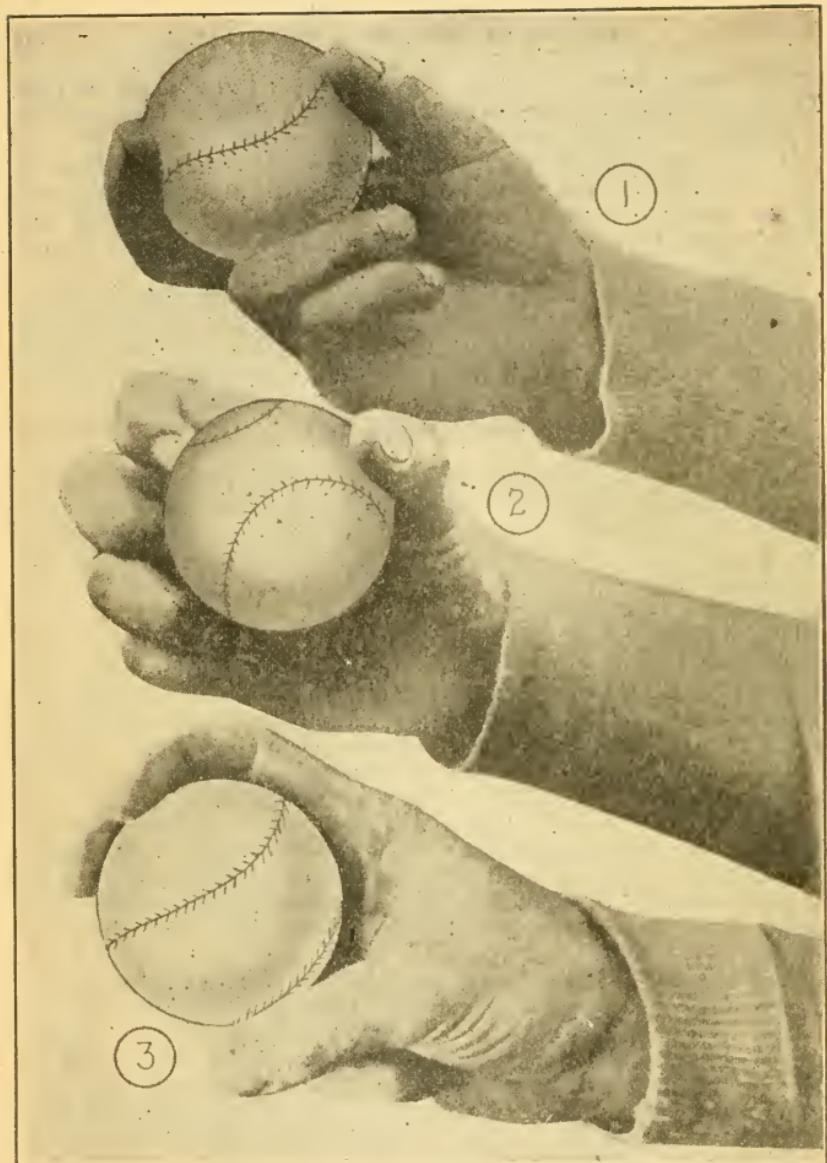
"Oh, I took a chance that I might make him swing," was the reply.

But the trouble was that he didn't swing. Then the pitcher, who was three balls in, with a dismal prospect of being hit hard, had to take that chance or put the next ball outside of the plate for the fourth time and give the batter his base. He pitched the fourth time for a strike, but the fifth was not over and the batter got a base on balls.

Now I figure that to be wasted effort. If he had been a pitcher of no control it would have been quite another matter. It might have been reasonable to expect three bad balls in succession, or perhaps four bad balls, but he was a pitcher of excellent command. To my notion he simply threw away that much energy and strength in his arm with a careless purpose in mind of getting the batter to swing at the ball if he could.

Suppose that he had started with the very first ball to make the batter do something. That is to place the ball where the batter would have to swing for it or permit it to pass by and perhaps be punished with a strike. In that case the pitcher would have earned some real value out of his pitching arm with his first intent.

Why not try as hard the second time, the third and the fourth, if necessary? It seems to me much better to try to make every motion tell something than to trust any time to luck. There are some pitchers who are rather pronounced in their habit of putting the first ball over the plate. They begin right away to attempt to place the batter on the defensive. In the long run they may be as successful as other pitchers, although it is a good idea not to tempt fate too strongly against batters who are pronounced first ball hitters. Still, at that, I don't know but it is wiser to make the batter play on the ball as often as possible than it is to waste efforts which a pitcher knows are as likely to be unsuccessful as they are to succeed.



No. 1 shows how Joe Wood, of the Boston Red Sox, delivers a fast one. No. 2 shows how Wood grasps the ball for his "Floater." No. 3 shows how Jack Coombs, of the Athletics, holds his hands to pitch a drop.

## REGARDING SPEED

BY JOE WOOD.

There seems to be an opinion among younger players that a pitcher to be successful must have speed in preference to any other qualification. I will admit that it is a good quality, yet there are batters in the major leagues to whom I would hesitate a long time about giving a ball pitched at the top of my speed. I should expect to see it land somewhere in the next lot.

Good control and good judgment will go further to destroy their effectiveness as batters than the exercise of sheer brute strength.

On the other hand, there are batters who are less able to gauge the flight of a swift ball, and it is wise to cultivate speed against them, because the average of chances in your favor is about three to one every time that they walk to the plate against you.

Speed is a dangerous quantity against a player with a free swing unless the pitcher has a little jump to the ball or a little drop. He should be able to deflect its course in some way so that the batter either will lift the ball from beneath and bat it into the air or rap it on top and bat it to the ground.

Let a batter who swings from the shoulder catch a ball at high speed with the thick of his bat and with his swing just over the front of the plate and the ball about seven times out of ten will be driven in a line where the player who knocks it down will be a most successful individual. I got one like that in the world's series of 1912. It was batted by the last batter against me, and it saved Boston a run and perhaps the game and the series.

Meyers, the Indian catcher on the New York team, hit the ball. If it hadn't come as straight as it did to my hand I never would have stopped it, and the ball would have gone to center field. Merkle would have scored and the Giants would have had two runs instead of one.

The ball ended my base ball for the day right there. When I got back to the bench I couldn't shut my hand and Engle had to go to bat in place of me. It was the muff of Engle's fly which started Boston on the way to win.

I had not intended to put the ball up where Meyers could meet it with the full strength of his swing, but he fooled me by changing his attitude at bat. He stood differently than he had at any time prior to that in the series, and I thought that I would fool him without question. Instead of fooling him he

fooled me. If there had been another inning to the game I could not have pitched it. He had put my pitching hand out of commission for the time being. More than that, I think that I was lucky in making a stop of the ball, for it came up to me so fast that I threw up my hand involuntarily to stop it.

Suppose that I had pitched to Meyers with a slow ball at that stage. It probably would have been just as well for Boston, as we had two out, and all that we needed was to get Meyers for the third man. You see there was one instance where speed came out lucky for me, although, as I say, it might have been better judgment on my part if I had used a slow ball.

While I have been discussing the subject of speed in a roundabout fashion I have been trying to show that although it is a great accomplishment for a pitcher to possess speed, and one which will help him much in his major league career, if he becomes good enough for the major leagues, it isn't essential that a pitcher must have speed, and so the younger players should not try to force themselves too much in this respect.

If any pitcher who is a member of a minor league or an independent club, or even a village club, has a good arm and is sure that it is in condition, no tweaks of pain or aches or anything of that kind, he will be very unwise if he devotes all of his time to the effort to develop a fast ball.

Once let him obtain control and be sure that he can handle the ball as he wishes to handle it and the speed will follow. The absence of control is frequently one of the very things which prevent speed. For instance, a young player may throw the ball as fast as Rusie, but he is as likely to give five bases on balls in succession as anything else if he undertakes to do so. Of what good is speed to him? If, instead of trying to throw the ball with such force past the plate that it goes so wide the batter laughs, or so close to the batter that he is kept dancing around to dodge it, he could put the ball where the batter would have to swing at it, he would be far more beneficial to his club than he is likely to prove to be.

If, instead of trying to throw with all of his speed merely to demonstrate that he had speed, he had worked as hard to be sure that the ball was over some part of the plate he would be a strong man against an opposing team in every game in which he took part, and while working to obtain control he would find, little by little, that he dared to use his speed to its best advantage.

That was my experience. I was wild when I began. I have some days now when the ball is not controlled as well as I should control it, and whenever I find that I am backward in that respect I don't begin by trying to use every pound of speed of

which I am capable. If I can't work into the game slowly I know that it will not be worth while to try the fast ones.

If I were a young pitcher who believed that a chance was in front of me to do well in professional base ball I should not lie awake nights because I did not possess the speed of some other pitcher. A good curve ball, the ability to change pace, skill in working corners and a few other qualifications like that would be likely to work trouble enough for the batters and then would come the speed, which is bound to follow as one's arm gets better and older.

You know the time will come when the pitching arm will be too old, so the best thing to do is not to force it when the muscles are not ready for sudden development.

To the young player who has speed I have one recommendation to offer and that is, never to try to pitch for a big league club until control has been obtained. It doesn't make any difference how much speed the player has or how strong he may be or how certain he may be that one day he will be the best pitcher in all the world, the fact remains that if he can't get the ball over the plate his big league career will end in a hurry, and back he will go to a smaller organization until he learns the first requisite of being a real pitcher. I know, because I tried it.

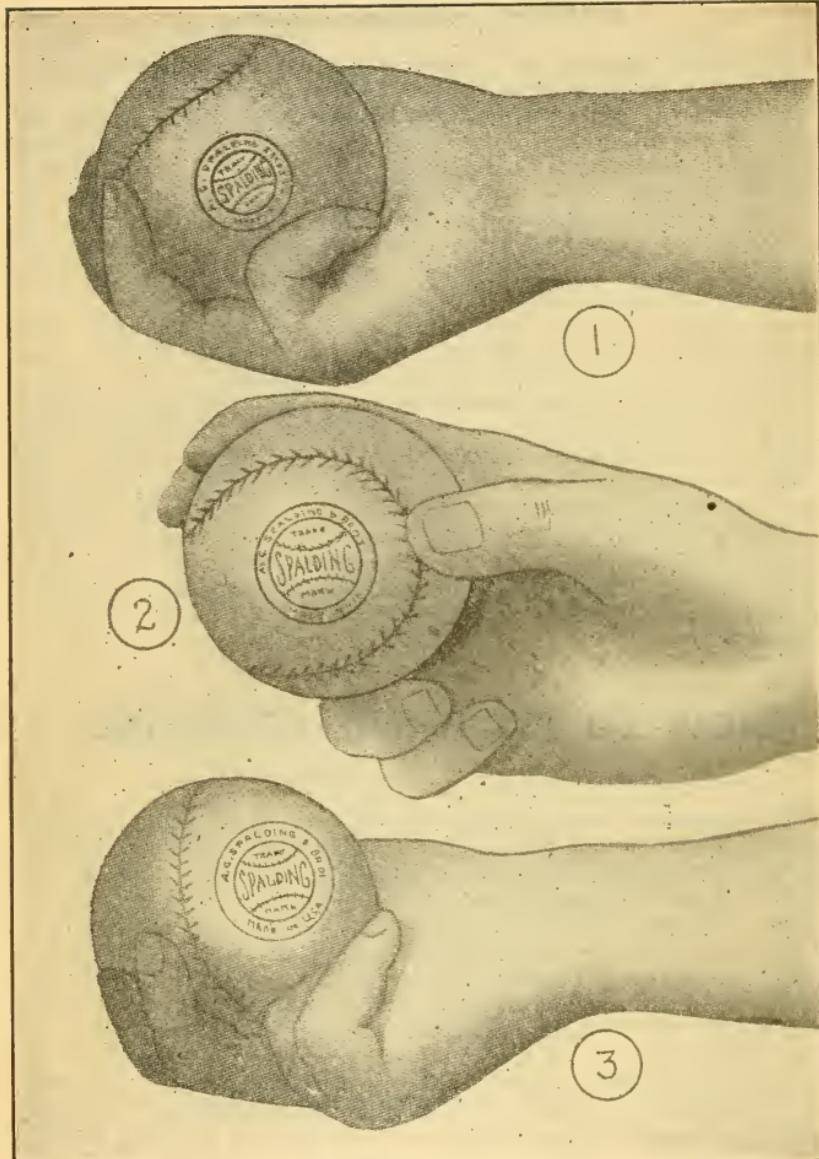
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## HOW TO PITCH THE OUTCURVE

By OTIS CRANDALL.

Grasp the ball with the first two fingers of the hand and the thumb. Some use the third finger and the fourth finger to steady the ball in the palm of the hand and some turn the fourth finger down. Turn the hand downward, holding the ball as if in a saucer. When the ball is delivered let it pass between the thumb and the first finger with a turn of the wrist at the same time. This gives the rotary motion that is necessary to produce the curve. It is possible to pitch both a fast and a slow outcurve. It is better for the beginner to attempt the slow curve first. To acquire the slow curve, do not grasp the ball too tightly. Too many young pitchers destroy the effect of the curve by holding the ball so firmly in the hand that they fail to give it the proper revolving motion. They become discouraged at frequent unsuccessful attempts to succeed, by handicapping themselves, and give up trying to learn, when a proper word of caution would have placed them on the right track. The outcurve may be pitched both with an underhand and an overhand delivery.



No. 1—How a pitcher turns his hand to pitch a drop ball. No. 2—The incurve is pitched with a sidearm motion, the ball being released over the tips of the first two fingers, the arm being swept around with a lateral motion; some pitchers throw an incurve by grasping the ball with all four fingers and permitting it to slip over the tips. No. 3—Position of the ball for an outcurve, the ball being released between the thumb and first finger.

## STRENGTH AND ENDURANCE NEEDED

BY EDWARD WALSH.

If I were a young player, to do all over again what I have done in professional base ball, I believe that I should pursue about the same course that I have.

Not that I have not gained by experience, but I am satisfied that I was better equipped to pitch than to do anything else in the national game, and, therefore, it has not been an unprofitable experience for me.

Many young players have asked my advice within the last year or two, or have sought to gain some information which they hoped might assist them in entering the game as professionals. I have met several who were anxious to be pitchers. As a rule that seems to be the ambition of at least one-third of the young players. They reach out in that direction because they believe there is more to be made in the position of pitcher than there is to be made as a player in the field or on the bases.

Without exception I have suggested to the young men who are interested in becoming the future professional experts of the United States, that it would be better for them first to consider whether they felt that they were capable of going through the physical strain to which a pitcher is now subjected.

Any young player whose arm is weak or who cannot stand the exertion of at least two good games in one week, should make up his mind that pitching, either in a professional or an amateur capacity, is likely to be too much for him.

The increased distance at which the pitcher is compelled to throw the ball, and which is likely to remain the same for years to come, is very trying on the muscles of the pitching arm. Now and then there is a pitcher of light weight who is fairly successful in the pennant races of the greater importance, but if the ranks of ball players be thoroughly reviewed it will be discovered that the enduring pitchers of the present time are those who are possessed of the greatest amount of physical strength and the largest amount of reserve energy, in the way of bodily endurance.

All this is essential to the possession of correct information in regard to pitching successfully. It would be foolish for a player who is not endowed by nature with the proper physique to be successful in the pitcher's box, to throw his time away trying to master curves which will not break right for him, unless he can force the ball to the plate with perfect assurance that he knows how it will arrive for the batter.

Another argument against trying to be a successful pitcher, without having the physical power to become one, is that the man who is not fitted for the part by nature will be unable to hold his own through a game of nine innings, and even if he is fairly successful at the start, will fail toward the finish and see the good that he has accomplished fade away.

There is only one real essential to the "spit ball," so called. That is speed and the strength behind it to make it speedy. I use it a great deal in my work and I have used it ever since I have been a professional. When I first began to pitch my control was not the best in the world, but I did what older pitchers advised me to do, worked hard every day to obtain control.

While it is true that the "spit ball" to a certain extent is outside the pale of control, owing to the erratic manner in which it occasionally twists, it is also true that you can have a definite idea as to what you wish to try to accomplish with it, and that, if you hold the ball in certain positions it will probably follow your general desire, although it may make some sharp and unexpected break which shall fool the catcher as much as the batter.

To accomplish this you must have strength in your arm. No pitcher with a failing arm, or with an arm which cannot stand the strain of a high overhand delivery, releasing the ball at full speed with all the strength in the shoulder, can hope to do much with an effort of this kind.

If a pitcher lacks in physical strength to some extent, and still has endurance and the ability to curve the ball well and also retains good command of it, he is likely to meet with success for a time, although batters will generally be able to hit him for a rally better than they will the pitcher with strength and the sweeping delivery.

It must not be forgotten that the fewer times which the pitcher uses in throwing the ball to the plate are a matter of economy with him. If a pitcher can win with 150 balls and strikes against 200 he has saved just that much wear and tear on his arm.

Some pitchers seem to forget this. Others are heedless in regard to it. Some pitchers throw the ball to the batter to try to tempt him to strike at impossible curves. Not satisfied with one experiment, they are likely to experiment two or three times, and it is so much waste of physical effort.

Young pitchers should never forget that fact. It is a good idea not to work any harder in a base ball game than you are compelled to work. If I can save myself from pitching 400 or 500 balls and strikes during half a season, I believe that I am just that much better off, and that I shall have a year or two added to my base ball career, simply because I have not blindly thrown away the good that was in my arm.

## VALUE OF THE DROP BALL

BY JOHN COOMBS.

If a young player can pitch a drop ball naturally, or if he can learn to pitch a drop ball, I should advise him to do so. To my mind there is nothing which is more baffling to a batsman, whether he be strong or weak, than to try to meet a drop ball effectively.

If he strikes under it he will raise it. If he strikes on top of it he will chop it down and unless he happens to meet it with unusual force will not be likely to give the fielder much trouble to handle it.

There is a possibility that he will meet it in the center, swinging low with his bat at the same time, and if that happens he will be most likely to bat it safely, but that is not going to happen often enough to embarrass a pitcher who knows how to pitch a drop and who has good command of the ball.

It has been argued that pitchers who resort to the drop are more likely to lose their efficiency quicker than those who depend upon curves, speed, a change of pace, or some other method of delivery.

That may be true of some pitchers, but I do not think that it is borne out by the facts in the case of the majority of pitchers. I have used a drop ball since I have been in the major leagues. In some years I have pitched better than in others, but a lack of ineffectiveness on my part was not due to the drop ball, but to an injury of quite another character, which had nothing to do with my arm. It was a strain caused by slipping on the turf as I was about to deliver the ball to the batsman.

Mathewson has used a drop ball when he felt like doing so. The famous fadeaway is a combination of drop and curve. Wood uses the drop ball. I might go through the list and cite various other pitchers who use the drop ball, but that is not my purpose.

What I am undertaking to do is to counsel that the drop ball be cultivated. Probably there are some young pitchers who never have been able to pitch a drop. There may be others who may never be able to acquire a drop. If they find that it is out of the question for them to do so the best thing that they can do is to keep along on other lines and perfect themselves in that which is most natural for them.

Where a beginner finds that he can pitch the drop ball, even though it be a small drop, only a trifling deflection in the course

of the ball, it should be his every effort to make that style more and more effective.

Take pitchers as a whole and I believe that the drop ball is more natural to the left-handers than to the right-handers. I am at a loss to understand why such should be the case unless the explanation is due to the different arrangements of the muscles of the chest. I am not enough of an anatomist to state what that difference may be, although I have been informed by surgeons that there is a difference.

The left-hand pitcher, with rare exceptions, delivers the ball over his left shoulder. There are some side arm left-hand pitchers, but few of them ever have found that they could last in the major leagues. One of the most notable of that type is Wiltse, who has used a side-arm delivery with effect ever since he has been in professional base ball.

The over the shoulder delivery seems to be better adapted to a perfect manner in pitching for the drop than the side-arm delivery. First of all the ball is raised to higher altitude before the pitcher releases it to the batter and that gives an added advantage. Wiltse pitches a drop ball with a side-arm delivery, yet the ball does not drop so far as it does with the over the shoulder delivery, although when Wiltse's drop is working well it is difficult to hit, because it takes its downward flight very suddenly and with little or no warning to the batter.

When I pitch a drop I deliver the ball from over the shoulder. I presume that I grasp the ball as every other pitcher grasps it who is trying for a drop. I get my fingers well over it and I release it so that the twisting power is inverse to that which I would put on the ball for a shoot. On days when I am at my best I can bring the ball down to the batter's knees and those are usually the days in which I have the most success on the pitcher's plate.

The beauty about the drop is that it frequently is good for the second or third strike and, while all strikes are important, it seems as if the second and third are to be reckoned as more important in a way than the first. True, you must have the first strike to get three, but after you have got the first strike the batter is placed more on the defensive when you have two against him, and if you can induce him to swing at a bad ball on the third strike you have made it easier for your team and perhaps easier for yourself.

If a batter has one strike against him and a drop is pitched to him, he is in a quandary at once as to whether he would better go after the ball. He may not know that it is a drop, for if the ball is started straight toward the plate he will be unable to analyze its direction, even when it is almost upon him.

If he thinks that it is a drop he will reach low for it. That will usually be to the advantage of the pitcher, for if he hits the ball he is not likely to hit so effectively as if he could put a full straight-arm swing against the leather. If he is not certain that it is a drop, or if he fails to gauge the extent of the drop, which will be quite as plausible, he will swing over the ball and probably miss it. That will give the pitcher two strikes against him and place him wholly on the defensive.

Granting that with a curve ball the batter might also be fooled, it stands to reason that he is more likely to be fooled with a drop ball, if it is a drop of the type which approaches the plate on a line and with no curve. That is the hardest kind of a drop ball to pitch and, strangely enough, pitchers who are able to use it almost always have been successful in their major league careers without a great deal of minor league experience, because such a pitcher seems to be born to the task.

Most right-hand pitchers who have a drop ball are pitchers who combine the drop with an outcurve. It is easy for them to pitch an outcurve in the first place and, by releasing the ball with the hand turned down and with perhaps a little more twist to it than when they use the curve alone, the ball takes its drop naturally. The worst fault that such a style has is that the ball is likely in its last stages to twist wide of the plate. It cannot always be depended upon to fool the batter, although if the latter strikes at it and hits it, the chances are good that he will not make much headway against it.

It must also be borne in mind by the young pitchers that it takes a very quick and accurate eye to judge a drop ball successfully. That is why so few of the batters meet it "on the nose." There are some who hit a drop ball hard. Larry Doyle of the New York National League club is not a safe batter against whom to use a drop ball. He seems to have a keen perception as to when a drop is coming to him and a still keener perception in meeting the ball in the right place.

To revert to the use of the drop ball by a right-hand pitcher, attention is called to the excellent work of Walter Johnson, of the Washington club, who has no hesitancy in pitching one drop ball after another, if he is inclined that way. Johnson is one of the few right-hand pitchers whom I have seen who is able to pitch a ball off the ends of his fingers. Most right-handers, as I have said, pitch a drop from the outside of their hand between the thumb and first finger but I have seen Johnson pitch a drop to the batter when the ball left his hand flat from the finger tips. It takes great speed to accomplish that feat and as Johnson is one of the speediest pitchers in the major leagues, doubtless that explains his ability.

The drop ball is the antithesis of the jump ball. It is generally believed that the jump ball is the success of many right-hand pitchers. That, too, is delivered by speed, but it must be remembered that the jump ball does not vary in its flight more than perhaps two inches, possibly less now and then. The "jump" comes at the last moment and prevents the batters from meeting the ball in the center.

The drop, on the other hand, in at least seven instances out of ten, will be very pronounced. There are pitchers who have been able to drop the ball a foot. But if a young pitcher can only drop it three or four inches he has gone a long way toward accomplishing something which will mix admirably with speed and with lateral curves.

The natural tendency of most batters is to swing. Some chop at the ball, but they are more of the expert type than the rank and file of the professional leagues. The fact that most of them do swing is against them when they face the drop ball. To meet it successfully the batter must swing low, and there is where the pitcher who has a drop has the better of the argument. For that reason every young pitcher should make up his mind to be a drop ball pitcher if he can acquire the delivery and be confident in using it.

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## THE "SPIT BALL"

By JOHN CHESBRO.

The "spit ball" simply consists in moistening one side of the ball with saliva and throwing it so that it leaves the ends of the fingers with much the same arm motions as are employed for the different curves. That it will break contrary to the curve intended, I do not believe. Sometimes it leaves the hand with such speed that it curves little, or not at all, and fools both batter and catcher.

If the ball is moistened for a drop, the chances are the drop will be greater than with a dry ball; if for an outcurve, a wider outcurve may be the result, and if for an inshoot, a greater jump, and with all three, more speed, because the cover is what might be called greased as the ball leaves the hand.

The one important feature to be observed is to keep the moistened side of the ball out. It has been told me that the air piles up denser against a moistened surface than against a dry surface, and that the "spit ball" gains its effectiveness thereby.

## PITCHING TO THE BATTER

BY RICHARD MARQUARD.

One of the most valuable accessories to successful pitching is the ability to place the ball where the batter must make an attempt to bat it or suffer the penalty of a strike. I do not mean by this statement to impress the beginner or the young player with the idea that the pitcher should attempt to strike every batter out.

That which I desire to impress upon the beginner is the necessity to pitch the ball on the plate where the batter deems it the better part of his time at bat to strike at the ball and trust that he may hit safely, although he is not over confident of his ability to do so by reason of the fact that the ball does not pass him at the height or the angle at which he is most successful.

For example, there are some batters who will step back at a ball pitched high and with great speed and drive it with tremendous force to the fielders. Naturally a good way to try to make their batting skill less effective is to pitch either a high ball or a low ball over the outside corner of the plate, where they must either step forward to meet it or may decline to offer at it and be penalized by having strikes called against them.

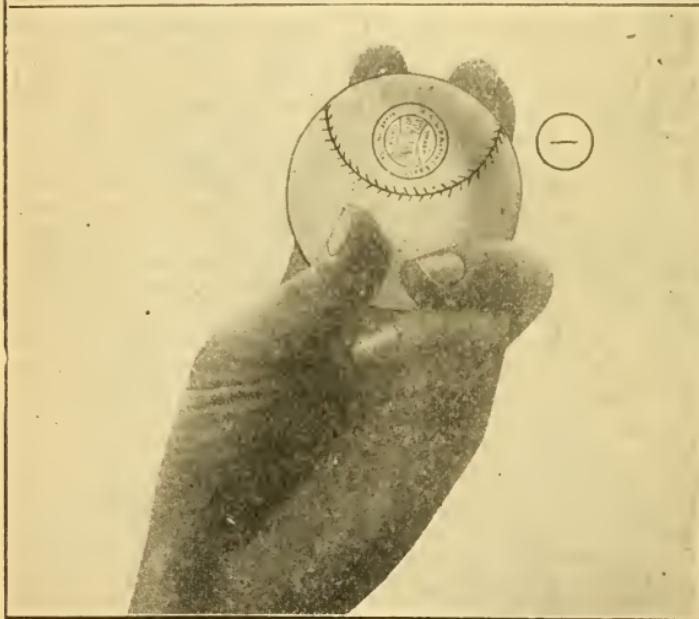
Let us take the other example. There are batters who hit with confidence and force by stepping forward and into the ball as it approaches the plate. Almost all of these batters will meet a high ball on the outside corner with more success than anything which they attempt. Now if the pitcher will keep the ball on the inside corner and below the shoulder he will weaken the usefulness of the batter, for the latter will not hit to his normal speed if he is compelled to try to meet the ball out of position.

There are many excellent batters whose greatest skill is based in their ability to hit the ball which crosses the outside corner. They are usually batters who take a step forward as the ball approaches them. If these batters can be compelled to swing at the ball without advancing the pitcher may not be able to prevent them from hitting the ball, but it is fairly certain that he will be able to prevent them from batting with their usual effectiveness.

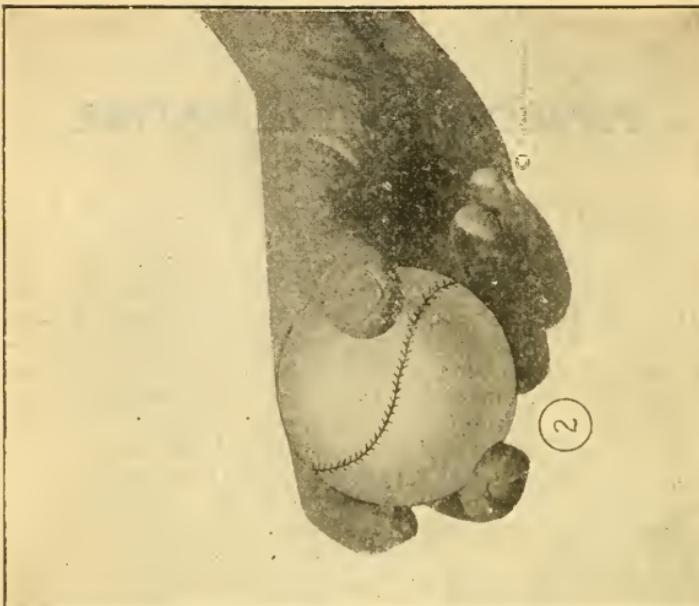
Of all batters who are to be faced during a base ball game it seems to me that this type is the hardest for the pitcher to outwit unless the latter has excellent control of the ball and exercises his best judgment to keep the ball where it will be inside of the swing of these men, and where they will be likely to meet it on the handle of the bat if they step into it.

For that reason it is well to pitch to them with a curve which

No. 1—Marquard's famous "Jump Ball."



No. 2—Walter Johnson gripping the ball for a curve.



breaks inside instead of outside. That is where the left hand pitcher has his one best advantage against a right hand batter.

In one of the hardest fought National League games which I pitched during the season of 1912 I outwitted one of the heavy batters of a rival club by pitching a curve to him which invariably broke against him on the inside corner of the plate. As much as I possibly could I made it appear that I was trying to mix a straight ball with a curve ball. To do that I had to make the curve ball appear as if it were to be a straight ball, and was compelled, of course, to make the curve break at a short angle just at the last moment before it came to him.

It is always well to study the swing of the batter and the manner in which he holds his bat. Of course, I realize that where only games are played now and then between teams in different towns it is not so easy to discern the peculiarities of a batter as it is in the organized leagues where the pitcher meets the different batters at regular intervals. On the other hand, if a young pitcher will use his eyes with judgment and will give his power of observation time to concentrate while a batter is in front of him, even if the latter is new to him, he will almost certainly pick up one or two points.

For instance, if the batter takes a long swing, no matter whether he steps into the ball or steps back, be sure to pitch for what I call the "weak end" of the bat. If he steps forward on a ball and swings hard, naturally he will bat less effectively if you can make him meet the ball close to his hands. If he steps back on the ball you can drive him further back.

If a batter "chokes" his bat and swings from the forearms you must watch him every moment. In the first place, that kind of a grip on the bat has its advantages in giving the batter an opportunity for quick action. Most batters who grasp the bat five or six inches from the handle end and take a swing of only a few inches rely upon their excellent eyesight and their quick judgment to meet the ball "on the nose." It doesn't matter to them whether they get much of a swing if they can hit the ball in the center and they become dangerous batters for the reason that they drive sharp hits through the infield and fast liners over the heads of the infielders.

As a rule they are better place hitters than the batsmen who swing far. The latter simply hope to counteract any skill of the pitcher by the amount of personal strength which they can muster when they swing. If they meet the ball fairly or nearly so, they are likely to hit over the heads of the outfielders.

The men who choke their bats are not trying to match their strength so much against the pitcher as they are their eyesight and general alertness and excellence of perception.

To fool them it is essential that you must learn whether they push the ball with a straight motion or whether they scoop it. If they push the ball the more that it is kept inside the better for the pitcher. If they scoop it you can trust to keeping the ball on the outside, where the probabilities are they will bat it into the air and give the fielders easy chances. Great care must be exercised in using change of pace with these batters, for if the ball is pitched slowly to the plate and within range of the center of the bat—I mean the center from end to end—it becomes easy for a batter with a short grip and he is likely to tap it toward either base, with a chance of making a base hit.

On the whole I think that all batters who are inclined to swing under the ball are less dangerous than those who chop it down or hit on top. You can tell by the way in which some batters grasp their bat whether they will swing from beneath almost before they have taken a chance to bat the ball.

If you pitch to them below the hip and on the outside it is safe to say that you can get them to bat into the air a goodly portion of the time, and if you succeed in doing so the chances are good that the best of their batting against you will be to make fly hits. Occasionally they may make a long hit, but you can afford to take that chance.

On the other hand, if the batter is inclined to chop the ball keep it high against him. He will find it difficult to get over the top of the ball and, if he does hit it, more likely will bat a high bouncer, which is easy to field, than to make a hard, low, line drive or one of those stinging hits which skim over the surface of the turf at a speed which is very difficult for the fielder to handle. If you permit the chop hitters to bat at low balls they will as often hit them squarely in the center as on the top or bottom, and when they do meet them in the center they will punish the ball hard.

A right-hand batter who stands at the plate with his right foot back of his left, a position which is assumed by some, although not all managers agree that it is a good position, will pull a slow ball toward left field, because he will bring his right foot forward as he steps to meet the ball. For that reason if the pitcher chooses to use a slow ball against him he would best keep it on the inside corner, so that if met hard the batter will have a tendency to hit foul.

If a batter of this type is given a fast ball keep it well out. He will meet a fast ball at a slower angle than a slow ball and probably push it to right field. If the ball is too near the center of the plate he is likely to hit hard and safe to right field. If it is on the outside corner of the plate he may foul it or raise a high fly to the right fielder, which will be easy for that player.

## GETTING THE BALL OVER THE PLATE

BY CHARLES TESREAU.

It stands to reason that a pitcher to be successful must get the ball over the plate, but not all of the young pitchers who begin their base ball career in independent clubs, or in clubs which make up the smaller circuits of base ball, seem to realize what it is to get the ball "over the rubber."

Many of the younger pitchers seem to believe that "getting the ball over the plate" means that it must be pitched to the center of the plate. Of course, it is bound to travel over the center of the plate some of the time, for there is no pitcher, with the possible exception of three or four, who is so sure of his accuracy that he can rely upon his ability to make the ball break to a fraction of an inch.

"Getting the ball over the plate" does not mean that it must necessarily divide the plate in two by an imaginary line, but that it shall touch upon the corners of the plate at some height which is most awkward to the batter. By working upon the corners the pitcher always has a slight advantage over the batter, and as the brunt of the fight in a ball game falls upon the pitcher and the batter it is evident that the more successful the pitcher can become in placing the ball where it is batted with the least effectiveness the more probable his general usefulness to the team with which he happens to be playing.

When I first essayed to pitch in a professional club I did not have the best of control. Some of the coaches with whom I worked said that I was too strong and that I devoted all my strength to getting the ball to the batter, trying at the same time to get the ball over the center of home plate. The result was that when I did get the ball within batting distance too frequently I got it in the center of an imaginary circle that might be supposed to be drawn in front of the batter and to which I was trying to pitch. If I touched the center too closely I placed the ball where it could be batted with the thick of the bat at the point which it was easiest for the batter to gauge what I was pitching to him.

I use the spit ball more or less in pitching and it is not always easy for the best spit ball pitcher to be sure exactly where the ball will cross the plate, although I believe that spit ball pitchers, as a rule, are possessed of better control than they were when that method of delivery first came into vogue.

Wilbert Robinson, who coaches the pitchers of the New York

National League club, was the first to inform me of my weakness in pitching. He worked with me two or three days and then told me that I must learn to pitch to the corners of the plate and not to the center.

"You will start in with me from now on," he said, "by trying to break the ball over the corners. Never mind the center. You are a good enough pitcher now to be able to find the plate and when you find it you are too likely to pitch to the center. I want you to pitch to the corners with the present skill which you possess and you will find that the center will take care of itself."

After that he worked with me in morning practice and before games to pitch to the corners. Instead of keeping my eye full on the plate I picked out a point a little to one side of it—on both sides—and began to attempt to break my curves and my spit ball over the corners. Of course it was a little hard at the start. I learned that I was trying to break the ball too far now and then at the angle which I was using. In other words I was pitching outside the corner, but I kept at the task steadily and by and by I found that I could catch the corners, because I had learned the proper point from which to start the ball and the proper position which I should assume in the box with the amount of force which I intended to put on the ball when I delivered it to the batter.

That was a great help to me, because it was the beginning of my effort to use the cross-fire, which consists of stepping wide to one side of the pitcher's box and pitching with a sweep of the arm which is greater than that which is employed by a pitcher who delivers the ball directly over the shoulder. I have not perfected the cross-fire by any means, but I have found that I can employ it now and then to great advantage and it is a play in which I mean to perfect myself.

The point which I most want to emphasize about pitching to the corners is that the moment you begin to have confidence in yourself to find the corners you will have little trouble in finding the plate. Instead of appearing like a narrow band in front of you home plate begins to assume the aspect of a target whose dimensions you have thoroughly assimilated and of which you have no fear.

I have seen pitchers who insisted that they could not pitch to the corners because it was all they could do to pitch to the plate. The trouble with most of them was that they would not try for the corners in practice, which is the proper time to regulate your delivery to the necessities of the game. It is certain that if a pitcher will not attempt to practice for the corners he will not use the corner ball much in a regular game, because he will be too afraid of giving bases on balls. When he does make the

corner it will be more by accident than by design. The result will be that every now and then he will be batted hard when it seems to him that he is in good form, and he will wonder why such is the case.

The answer is simple enough. He is breaking the ball on the center of the plate with such regularity that even the poorer batters will have confidence in their ability to hit it, and when a batter walks to the plate confident that he is going to bat successfully against a pitcher it is a sorry moment for the latter, because he must face a fight in which the batter has confidence. I don't believe that there is any batter who is sure of himself all of the time if he knows that the pitcher is versatile and has good command of the corners.

I have been told by batters who have faced some of the more successful spit ball pitchers that they dread those who break the ball on the corners for the reason that the sudden shift which happens when a spit ball changes pace makes it almost out of the question to meet it safely when it takes its final swerve from the batter.

Owing to the present shape of home plate it is not such a difficult matter to pitch to the corners as it might seem to be. Remember that there is a straight edge to that part of the plate which confronts the pitcher. That means a great deal, as it presents a perfectly accurate line at which the pitcher can aim. In the old days, when the plate was a four cornered square, it was less easy to discern the corners and the pitcher necessarily had to keep the center angle in line—that angle which confronted him—in order that he might be sure not to give an excessive number of bases on balls.

It is admitted, of course, that all pitchers should have good control, but good control does not invariably carry with it the ability to play with accuracy over the corners. For that reason some pitchers who have good control are batted harder than they might be were they possessed of better command and the cunning which would enable them to keep the batter constantly guessing as to the angle at which the ball would be traveling when it finally came within batting distance.

My advice to pitchers who are beginning to try for something in the national game is to practice as diligently for the corners as for the plate when they are trying to obtain good control. If they do that they have mastered three points which will be of the utmost assistance to them when they face the batter. They will know how to place the ball over the center when the necessity arises, and they will know how to pitch to the outside corner and the inside corner and thereby decrease the probable chance of success on the part of the batters who face them.

## PITCHING TO A TARGET

BY "NAP" RUCKER.

Every pitcher must keep his eye on the plate. The principle is the same as that of the axeman in the forest. When he is chopping down a tree, or hewing a log into rails, he does not watch the blade of the axe as it descends, but his eye is on the point into which he intends to chop. Were he to permit his eye to turn, first to the axe and then to the log, and perhaps back again to the axe, the chances are good that he would wound his foot, or his leg, before he had finished with his task.

He centers his observation on the object which he desires to hit with the blade of the axe. He may not once take it away from this point during the time that he is making stroke after stroke into the wood before him, and so expert does he become that he can place the axe blade time after time within the fraction of an inch of the point at which he aims.

This theory applies to successful pitching. The pitcher must make the plate his target. As he becomes more expert he will be able to select some particular point of the plate to which he wishes to force the ball. If he keeps his eye on this point, while he is in the act of delivering the ball, and does not permit his attention to wander, first to the batsman, then to the catcher, from there to the stand, and back again to the objective point of his delivery, he will find that he can pitch with more confidence and with more accuracy than possible under any other conditions.

When a pitcher is in position and is ready to deliver the ball, instead of looking at his hand, to see whether he has grasped it in exactly the position that he wishes, and keeping his eye on ground in front of him, or even on his hand as he draws the ball back to deliver it—and I have seen young pitchers do that—he should be looking straight at the plate, having selected that point where he expects that the ball will either cross the plate or come so close to it that the batter will be deceived into striking at it.

All motions which relate to pitching should be as nearly involuntary as they can be made. The pitcher should learn to tell by the feeling of the ball in his fingers that he has it in the right position, without being compelled to take his eye away from the plate to note whether he grasps the ball correctly.

## PITCHING THE CROSS FIRE

BY EARL MOORE.

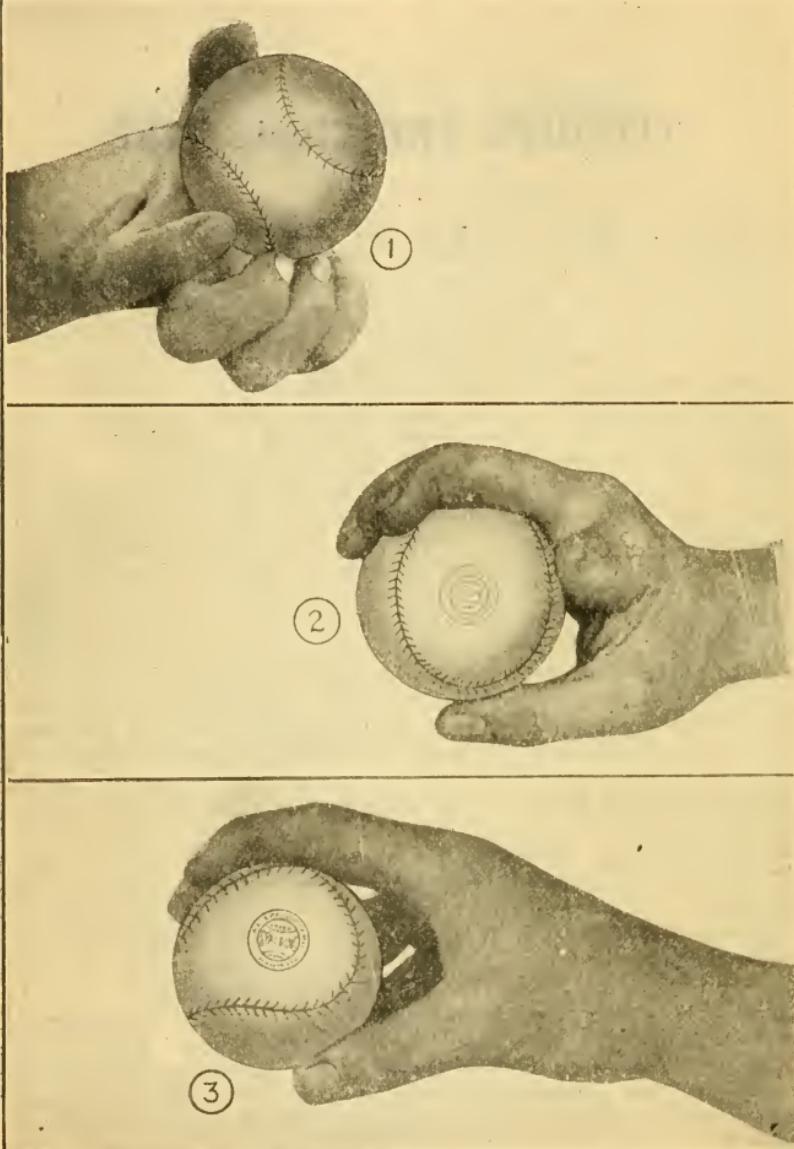
Almost all pitchers seldom shift their position. They rely absolutely on curves and change of pace. Both are essential to success, but how much better they might succeed if they would only change from one side of the pitcher's plate to the other. That is what constitutes the cross-fire, in addition to the ability to stand with one foot on the extreme corner of the plate and step out and deliver the ball at the same time.

Suppose a batter to be at home plate. First, I might try him with an outcurve directly over the centre of the plate and pitched squarely from my position. He fails to strike at it. The next time I will step to the right as I deliver the ball, pitching the same curve, but at such a slant that it will carry wide of the plate. To the batter it appears as if the ball were coming just as it did before, and I fool him into striking at the ball, with a small chance of hitting it safely, even if he is successful in touching it.

In somewhat similar fashion I can use the "cross-fire" against a right-hand batter by stepping to the left of the pitcher's plate and throwing a perfectly straight ball so that it will "bore in" toward the inside corner of home plate. Even if the batter notes that the ball tends in that direction the chances are that he cannot make up his mind that it is not going to be a good ball to hit, with the result that, if he meets it, he strikes it well up on the handle of the bat, and is lucky if he makes a hit that goes out of the infield.

I should advise all young pitchers constantly to keep in mind the success that may be attended by careful employment of the "cross-fire." Remember that in using it, it may not be necessary to employ a curve. Study your batter carefully. Note whether his tendency is to step into the ball or step away from it, and shift your position to correspond with his weakness.

You will be surprised to find that "cross-fire" with nothing but a straight ball will do more to baffle some batters than all the curves that can be pitched to them. They do not seem to be able to measure the angle at which you deliver the ball, and never meet it effectively enough to worry you in the least.



No. 1—Cicotte's "Knuckle Ball." No. 2—"Miner" Brown's grip for his famous curve. No. 3—Tesreau's fingers ready for his fast ball.

## TO THE LEFT-HANDERS

BY ROY COLLINS.

Almost all left-hand pitchers, of which I am one, have the reputation of being erratic and unreliable. As one manager said to me once: "Most of you fellows either make us feel that we have the coming champions or cause us to believe you are worth not more than thirty cents of counterfeit money."

One reason why left-hand pitchers are more unreliable than right-handers is that they throw with a natural curve which is not easy to control. Watch an outfielder or an infielder, who is left-handed, and it will be observed that it is very seldom he throws the ball without a pronounced curve. Some are so bad that they have to make allowance for their tendency to curve the ball when throwing. Otherwise they would never get a player out.

When a left-hander tries to pitch he endeavors to increase his natural ability to curve, and the result is that he loses control of the ball. Furthermore, when a left-hand thrower, who becomes a pitcher, essays to put speed into a ball for a short distance, he is often astonished by an ability to curve which he did not know he possessed. I have thrown curves to a batter which surprised me, just as much as the catcher, by their width.

The natural outcurve for the left-hand pitcher is the acquired inshoot of the right-hander. I have never been able to ascertain why this curve should come to a left-hand thrower almost without practice, when perhaps ninety per cent. of right-hand throwers are scarcely able to curve the balls an inch.

It is a fact, however, that is indisputable, and would lead one to believe that all left-hand throwers, as a rule, should make good pitchers. Still with this natural qualification, with which to begin, the left-handers seem to lack stability when they get the ball in their hands as pitchers.

It is my experience that nothing will help a left-hand pitcher so much as practice, and plenty of it. In view of the fact that it is so natural for a left-hand pitcher to curve the ball, my judgment is that left-hand throwers should practice controlling the curve and not worry so much about the straight ball. If they do not follow this theory when they are in a game, they will find that the ball is getting away from them as I have cited above.

A left-hand pitcher has an advantage in throwing a drop ball by reason of the fact that it is more natural for him to pitch over his shoulder than for a right-hander. Physicians tell me that the arrangement of the body muscles has something to do with it.

## WHEN RUNNERS ARE ON BASES

BY JOHN POWELL.

The pitcher to whom a long arm swing is natural, must learn another motion to be employed when there are runners on the bases. Otherwise he will give them such a lead that a tremendous record for base stealing will be run up against him.

At first thought it may seem to the young pitcher that he will have to begin all over again if his style has to be changed as the game changes. This is not true. It is not so difficult to shorten up the delivery as may be imagined.

First of all, be in perfect touch with the catcher concerning signals regarding the base runners. Let him do most of the watching when there is a runner on first, but be prepared to act immediately if his signal is to throw, to catch the runner napping.

When the arm is brought back to pitch, eliminate all twists and swings. It can be done effectively and with little effort. Perhaps the arm will have to be used more than the body, but bear in mind that it may not be necessary to do this very often if the batter is compelled to hit the ball.

So adapt your style to the changed conditions that you can snap the ball to the plate before the runner is aware of what you intend doing. That will prevent him from leading very far away from first, and when he finds that you are able to pitch without a full preliminary swing, he will be very careful how he takes chances.

Remember that shortening your swing does not necessarily imply that you cannot use your body to get speed. You will find that you can obtain a great deal of power from the shoulder muscles and from swaying the body from the hips, and this will not embarrass you in the least trying to get the ball to the plate too quickly to prevent the runner from getting much of a start.

When the runner is on third, it is not necessary to follow these instructions so closely. It is very seldom that even the best base runner successfully steals home, and no matter how much players may run up and down the base line, do not permit yourself to be worried, but continue to pitch just as you did at the beginning of the game.

When throwing to first to catch runners who are leading out too far, be sure that you throw the ball low, but accurately, and to the right of the first baseman. That gives him an opportunity to catch the ball and touch the runner with one motion.

## WORK WITH THE CATCHER

BY JOHN T. ("CHIEF") MEYERS.

Every young pitcher should learn to co-operate readily with his catcher.

Between them they have much of the game in hand, and if complete harmony does not exist many misplays occur, any one of which is likely to cost a victory, since the slightest mistake in base ball often changes the outcome of a contest.

My experience has taught me that the catcher in a measure should be allowed to handle the game. True, the pitcher may have good knowledge of the weakness of the batters, and in some respects it may surpass that of the catcher, but he is not always in as good a position to see what is going on as the catcher.

The man behind the bat has his eyes on the whole field. He knows exactly where the infielders are stationed and the outfielders. For a particular reason they may be playing a little out of their positions. The pitcher cannot always see that. Furthermore, if there are runners on the bases the catcher knows how far they are leading off for a possible steal, and may be aware of some trick play that they are likely to attempt. This is out of the vision of the pitcher, who can see little but the batter and catcher who confront him.

There should be a perfect system of signals which the pitcher can understand immediately without asking for a repetition. A little hesitancy may give the batter an inkling of what is coming and he will be ready for it. It is unnecessary to outline any particular code of signs here, for there are a thousand and one variations of the position behind the bat, or of the position of the fingers of the ungloved hand, or in a certain way of returning the ball to the pitcher, any of which can be read as easily as the alphabet if pitcher and catcher have perfected themselves in their code.

Occasions may happen when the pitcher will disagree with the catcher as to the kind of ball to be thrown. I am not in favor of the pitcher shaking his head negatively to show that he will use something else. It gives too much information to the batter and in addition to that it imparts knowledge to the coaches. They will not be slow to take advantage of it and will renew their efforts to make life as unpleasant as possible for the battery which is at work. If the pitcher prefers to use a drop, when he has been signaled to pitch an outcurve, he should be in

possession of a sign of some kind which will show the catcher at once what he intends to do, without presenting the side at bat with that much valuable knowledge.

A pitcher who is inclined to be headstrong and use his own judgment constantly against that of the man who is behind the bat, will soon have the catcher completely upset and the result of a crossed sign may be a wild pitch which scores the deciding run of a game.

The pitcher should also be on the *qui vive* to throw the ball to the bases to catch runners napping. The matter of when to throw he should leave solely to the catcher. If he bothers too much with the base runners himself he is likely to lose control of the ball, and present the batter with a base on balls, which is almost the equivalent of a base hit at times. A good pitcher, a right hand pitcher, of course, may stand with his back to first base, and by studying the information given to him by the catcher, may be able to wheel suddenly and throw accurately enough to find the unwary runner so far away from the bag that it is the simplest thing in the world to touch him out. Once let a pitcher have that reputation well established and runners will quickly learn not to take hazardous risks.

The expression is often heard that Smith and Jones, as pitcher and catcher, work like a clock. It is due absolutely to the fact that a thorough understanding exists between both men as to every detail of the game in which they are participants. Instead of playing their parts individually, and at cross purposes, they are one, and batters soon appreciate that they are meeting a combination which will require all their best efforts to circumvent.

It seems to me, in my observation of the games between young players, that a great deal is often lost by the unwillingness of the pitcher to subordinate himself to the catcher, especially if it happens to be a pitcher who is one of the strike-out kind.

## HOW TO MAKE A BATTER DO WHAT YOU WANT HIM TO DO

BY ALBERT ORTH.

If every pitcher were able to make every batter do exactly what he desired him to do, there would not be much hard work for the fielders. No pitcher can play the whole game, but it is surprising how much can be done by the pitcher to keep batters under control.

For example, you may notice that a certain batter has a tendency to hit over the ball when it comes low. Keep the ball low all the time. Don't pitch him a high one, for the chances are that he will meet it full. His natural swing is about at a certain angle over the plate, and while he may deviate occasionally the odds are in your favor that his bat will fall into the same place most of the time. If you keep the ball where he is bound to hit under it, he will bat into the air, where it is much easier for the fielders to make their plays than if he hits it on the ground.

Keep the ball high on all batters as a rule when they are trying to sacrifice. In the first place, it is harder for them to meet the ball effectively, and secondly, they are seldom able to place it. A skillful bunter will place a low ball either toward first, or third, where it is almost out of the question to get it to the base in time to retire him.

Some batters have a tendency to step toward the plate when they hit the ball. Keep it close to them all the time. If you pitch on the outside corner of the plate they will meet it squarely and with their full swing. That means base hits and worse. The more you make it essential for them to meet the ball on the handle of the bat, the more you destroy their efficiency as good batters.

Other batters are inclined to draw away from the plate. Keep the ball out for them. If they hit it, the end of the bat is likely to be the point of contact, and there is seldom much force on a hit by the extreme end of the bat, especially if the batter happens to be a man with a long swing. Outcurves always bother batters of this description, who are seldom able to gauge accurately the point where the curve is likely to break, and frequently swing in such a ridiculously ineffective manner as to bring forth laughter from the spectators.

If a batter is fast on his feet and apt to beat out hits by chopping the ball down to the ground, keep it below his waist, where the distance from the bat to the earth is so small that the ball does not get a chance to rebound high in the air.

In general, all batters who have a free swing should be worked

liberally on the extreme corners. Don't give them the ball over the plate unless absolutely compelled to do so.

Batters who are inclined to place the ball should be served with curves exactly on the opposite side of the plate to that part of the field to which it is most natural for them to hit.

A batter who is a good waiter should not be trifled with. Don't pitch a ball that is not intended to reach some part of the plate. Be master over him from the start, and don't let him get on even terms with you if it is possible to prevent it.

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## HOW TO PITCH A DROP

BY THOMAS HUGHES.

When certain of a drop, a pitcher is in possession of one of the most valuable assets on the ball field. The manner of grasping the ball is identical with that employed in pitching an outcurve. The back of the hand must be parallel with the ground when the ball leaves it.

It is the motion of pitching and the manner in which the ball is released that has more to do with bringing about the drop than anything else. The arm must be brought up high, and when over the shoulder at the maximum of the swing, the ball is to be released between the thumb and the first finger and the hand pulled back—try to learn to do it unconsciously—so that the ball is given a motion corresponding to that which is given to a billiard ball when a draw shot is being attempted. In other words, the ball is to be pulled from under. This will counteract the rotary motion when the ball has reached a certain stage in its flight, and cause it to settle unexpectedly toward the earth, at the same time bearing to the left of the home plate if the pitcher be right-handed.

Left-handed pitchers, from the nature of their delivery, which is almost invariably attended with a long arm swing from the shoulder, pitch the drop ball more naturally than right-handers, but there are many right-hand pitchers who are among the most effective of the drop ball pitchers.

Be sure that the arm is not jerked too suddenly and that the muscles in the shoulder feel perfectly free when the ball is delivered. Otherwise in time the drop ball will kill the use of the arm for pitching purposes. As stated before, it is one of the most valuable assets that can be possessed by a pitcher, and at the same time it has ruined many a good pitcher because he obtained the drop at the sacrifice of his shoulder muscles, which were cramped during delivery, and after a while succumbed to the strain.

## PITCHERS MUST BE GOOD FIELDERS

BY JOHN McGRAW.

When I started to play professional base ball I was a pitcher, so that I feel that I am not out of place offering a little advice to the pitchers of the future.

Bear in mind that the conditions have all changed from what they once were. There was a time when to be a pitcher simply meant to throw the ball to the batter and let the other players do the hard work.

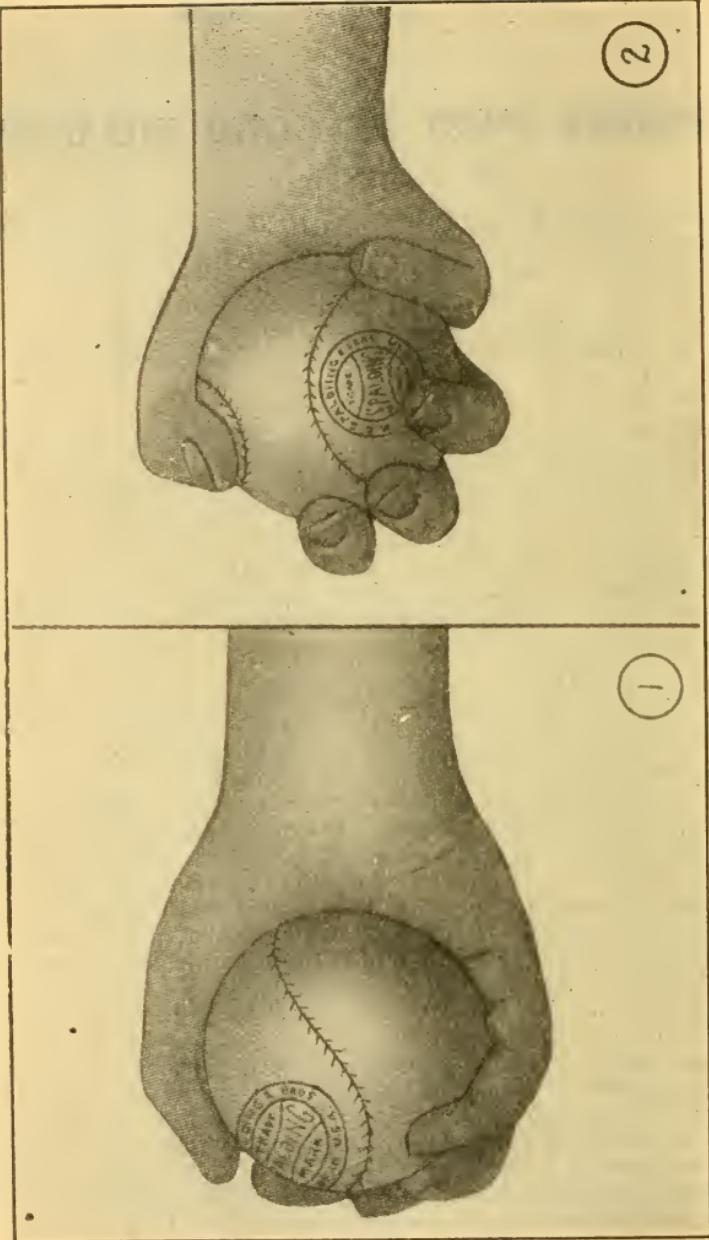
A new theory in batting has changed all that. The hit and run, and the sacrifice game, have made the pitcher one of the most prominent personages on the infield. He is as likely to have as many fielding chances in the game as the shortstop, and if he misses one of them the game may be lost with it.

While practicing the necessary essentials to success in the box, do not forget to have your friends bat a few sharp hits and an occasional bunt or two toward you if you have that opportunity. Learn to deliver the ball, and at the same time be in motion toward the plate to pick up a bunt, if the opposing players make an effort to sacrifice.

Try diving forward for the ball, picking it up with one hand, and throwing it—all in as much the same motion as it is possible for you to employ. A pitcher, who can field bunts with one hand, and that his throwing hand, is worth everything to a club, even if his curves are not as wide as those of some others. Many a game is lost by so called star pitchers because they are absolutely useless as fielders. There is not a club in the National League that did not have to let some pitchers go last spring because they ascertained on trial that they could not field bunts properly.

Practice throwing to first base quickly, so that you will accustom your eyes to taking a line on the flight of the ball to the base without giving the matter a second thought. You will be surprised to see how you can learn to shoot the ball across the diamond almost by intuition.

No one likes to see young players succeed more than I do, and to young pitchers I want to say that there is always a chance and a future of great base ball fame, if they will only try from the beginning to perfect themselves in the details that go to make a successful member of a base ball team. For that reason I desire to impress upon them the fact that they must be good fielders, as well as good pitchers if they expect to be in the first rank.



No. 1—Arm fully drawn back to pitch the "Spit Ball," showing the position before it is brought forward.

No. 2—Hand just before the "Spit Ball" is freed, the ball slipping over the ends of the fingers.

## THE PITCHER AS A FIELDER

BY GEORGE WILTSE.

Professional base ball and amateur base ball have changed greatly within the last three or four years in regard to the relation which the pitcher bears to the other infielders.

Once there was what might be called an implied theory that all the pitcher had to do was to deliver the ball. Of course if a batted ball came his way where he could easily handle it he was expected to take care of it, but in the main there was less activity on his part than there is now where the pitcher has come to be one of the mainstays of the infield.

This is due, of course, to the changed system of ball playing, brought about by the batters who are up to all sorts of tricks and who do not confine their intention solely to efforts to knock the ball out of the lot.

Every batter of pretension at the present time knows how to bunt. There is only one man on the field, outside of the catcher, who is always in a position to handle bunts properly. That man is the pitcher. He must be quick, alert, an accurate thrower, and able to deliver the ball so that he will not be anchored in the box after he is through with the act of pitching.

But my purpose is not so much to define what a pitcher should do to take care of bunts properly, as to show how important he becomes in other plays of the present base ball era.

Where base stealing has grown to its present importance in ball playing, the pitcher has become the factor in a play which is often very successful in preventing an attempt to score from third when a man on first essays to steal second.

Catchers, with a deceptive motion, which makes it appear that they are about to throw the ball to second base, now throw directly to the pitcher, deceiving the runner on third so that he starts for home, which is the intent of the catcher.

The pitcher must so conduct himself in the box that he does not give the man on third any warning of the play. At the same time he must be in position to catch the ball when it is thrown to him by the catcher—and often it comes very fast—and be ready to throw home or to third immediately. The play can only succeed by speed on the part of all who handle the ball. Frequently I have seen it utterly spoiled because the pitcher was off his balance or had forgotten the part he was expected to take.

I would advise all young pitchers to experiment with the catcher until they are certain that they can handle the ball prop-

erly. The moment that they receive it they have the key to the whole situation. If the man on third is afraid to venture home, it is often possible by a quick throw to get the player trying for second, and twice within my observation, as I recall some games of the past, I have seen the second baseman not only touch the man out who was trying for second, but throw with such accuracy to the plate that he caught the runner from third, who had made an effort to score after he saw the ball going to second.

The pitcher of the present day has also to learn in a measure to be a first baseman. There are some bunt hits which are better handled by the first baseman than by the pitcher, but it is the duty of the pitcher to get over to first and cover the base. The ball may come to him decidedly awkward, so he should learn to adapt himself to the possibility of catching it in all kinds of positions.

Frequently hits are made to short right field which are handled by the first baseman, and the pitcher having no time to stop at first as he comes from his position on the run, must catch the ball on the fly as he crosses the base. This play, when properly executed, is one of the prettiest on the diamond, yet there are professional pitchers who spoil it time and again, simply because they make no attempt to practice the catch. Some pitchers, too, are heedless about touching the base and run over it or to one side of it and lose an opportunity to retire the batter.

Another point is essential now to good work on the part of the pitcher. That is backing up first base on throws by the infielders. It is one of the most exasperating faults in a game to see a pitcher stand in the center of the diamond, when the shortstop, for instance, makes a wild throw, and watch the ball roll to the bleachers, permitting the batter to get to third, when by properly playing his position he would have been behind first base, and at least might have kept the runner on second, if he did not prevent him from traveling further than first.

The pitcher is also a direct aid to the third baseman. There are batters who will try to chop down short hits toward third when a man is on second. They desire to draw the third baseman to the centre of the field so as to leave the base unprotected and assist the runner to reach it in safety. If a pitcher has thoroughly studied the fine points of the game he will know that it is his business to look out for hits of that kind and by being on the jump he may be able to reach the ball with one hand, permitting the third baseman to hurry back to the bag, and possibly be able to catch the runner if he makes the attempt to leave second.

When more than one man is on the bases and an outfielder

catches a fly ball it is often advisable to return it to the pitcher at the center of the diamond instead of throwing home to prevent a run being made. The pitcher should place himself advantageously so that he can get a runner trying for third or second. That play has been used to great advantage both in the National and American leagues and should prove very efficacious in amateur games where the fly hits seldom travel the distance that they do in professional base ball.

Summarized from what I have previously said, it must be evident to every young player that the pitcher is no longer a pitching cipher only. He is as much a fielding part of the game as some of the men who are doing their best to support him and help him to win his game.

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## HOW TO PITCH THE RAISE BALL

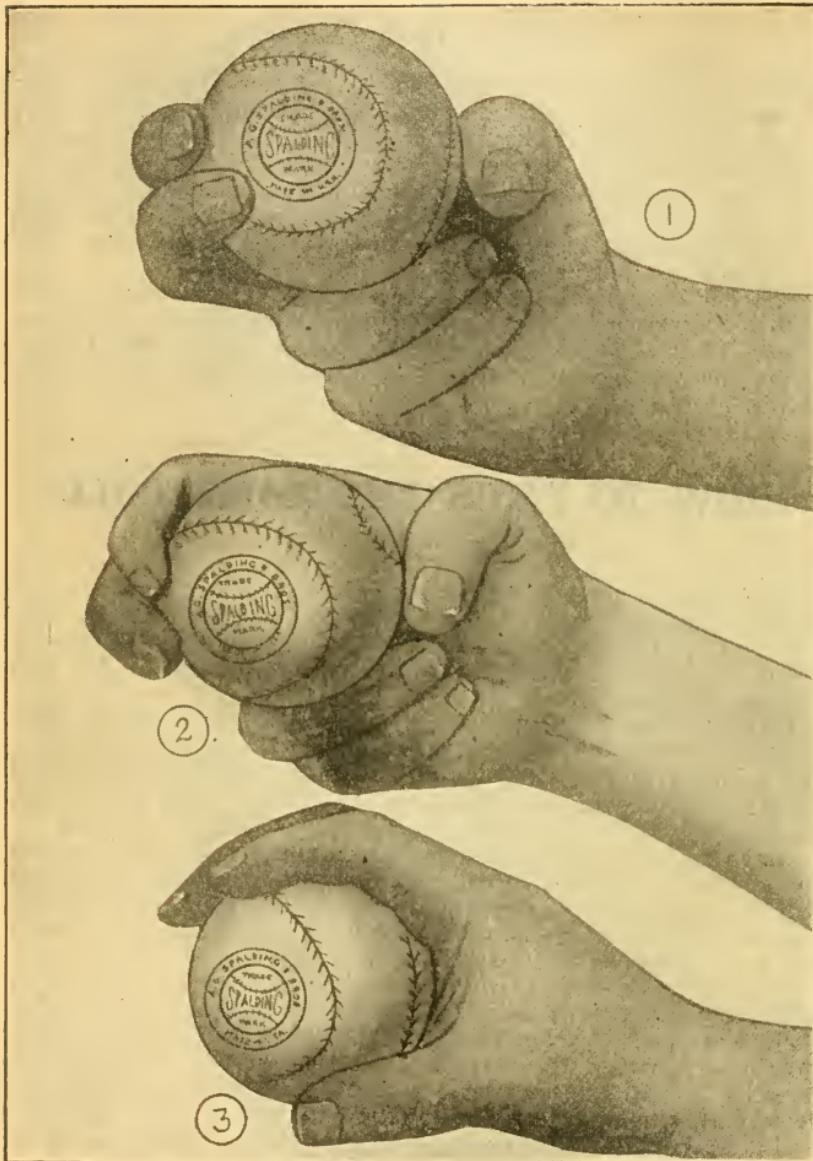
BY JOSEPH McGINNITY.

There have not been more than half a dozen professional pitchers who were ever really successful with the raise ball. There is but one who was known to pitch what was asserted by competent base ball authority to be a positive upshoot. He was Rhines, of Cincinnati.

Like the drop ball, the raise ball is a product, more of the style of delivery, than because of any peculiar motion given to it. It is the heritage of the old days of underhand pitching—when no curves were known—combined with the outcurve of the present day.

Grasp the ball exactly as if about to pitch an outcurve. Instead of swinging the hand over the shoulder, drop the arm and let the ball be delivered from any angle in the vicinity of the knee. If you can start it lower than the knee, and with accuracy, so much the more effective the raise is likely to be.

It is not necessary to use speed. In fact, lack of speed with good control, are far better, for it is one of the most difficult deliveries of all for the batter to gauge since he can see the ball floating to him all the way, and yet finds it almost out of the question to estimate its speed so that he can hit it effectively. Ninety-five times out of one hundred he will hit underneath it and merely lift it into the air for an easy chance to the fielders.



No. 1—Mathewson's drop curve, his most effective ball; the two forefingers and the thumb give the rotary motion necessary for the curve, while a downward swing and quick snap of the wrist give it the quick dropping kink. No. 2—Mathewson's high in-ball; the thumb touches the ball very lightly and the forefingers grasp it firmly. No. 3—The straight, swift ball; Mathewson gets tremendous speed with this delivery; the arm is swung straight over the shoulder, with no wrist movement. Mathewson has wonderful control and rarely hits a batsman.

## TAKE GOOD CARE OF YOUR ARM

BY FRANK DWYER,  
Former Pitcher for Cincinnati.

Many a young pitcher of promise, destined, perhaps, to be a star, has had a career of long usefulness ruined by lack of proper care of his pitching arm. It is the most valuable asset which any pitcher possesses, and to be the least neglectful of it invites a quick termination to its usefulness.

Some pitchers, especially those who are just beginning, are inclined to treat a little throb of pain now and then as a trifling matter, which will speedily adjust itself, and there are some who are foolhardy enough to continue hard work on the theory that plenty of activity is a better remedy than a little idleness.

My experience has been that pitchers who are reckless enough to do anything of the kind pave the way for a breakdown which makes itself manifest long before the average period at which all arms cease to become useful, for we know that there is a limit to human endurance, and that to every pitcher there must come a day when he is forced sadly to admit that he is no longer as formidable in the box as he was in the days of his prime.

Therefore, when the first twinge comes, as a pitcher raises his arm to its full height to deliver the ball, my advice is to begin treatment at once and to continue it until the soreness has entirely abated.

I believe fully in keeping the arm protected against cold winds and draughts, especially when it is being used. The pitcher who neglects to throw a sweater or a flannel jacket over his shoulder in the early days of spring, when the weather is inclined to be unsettled, or in the bleak autumn afternoons, when the wind is laden with rheumatism and other ailments that are signally disastrous to the muscles, omits a little care that might be worth many a dollar.

Suppose a pitcher to be the owner of a healthy arm that should command an average salary for him of \$3,000 a year for ten years. The total of \$30,000 received for that period of active service in the box represents the interest on \$100,000 at three per cent. per annum. Isn't a \$100,000 arm worth looking out for?

My advice to young players is not to use the many nostrums which are sold to take soreness out of an arm. Too often they are composed of harmful drugs which do more hurt than good. In my experience there have been at least three or four capital

players ruined for life as pitchers because they fairly bathed their pitching arms with liniment that would have taken the hair off a horse's hide.

Warm water and witch hazel, as mild as they may seem to some, are really two excellent things for a sore arm. Witch hazel or hammamelis, which is much the same thing, are invaluable to take soreness out of the muscles, and while doing so impart a freshness and a suppleness to strained tendons which is particularly gratifying. Warm water is weakening, but only temporarily so. If a pitcher will lie in a bath tub keeping his strained arm in the water, which must not be heated too much, he will find himself greatly refreshed after the experiment, although he must not think of using the arm under any consideration for at least three or four days, and then should begin to resume work very gradually.

I have often noticed young pitchers in amateur and semi-professional games, who, after delivering the ball, permitted their pitching arm to drop and hang languidly at their side. I always feel like walking on the field and telling that pitcher to stop where he is and not throw another ball until he has given his arm a complete rest. The mere fact that the arm shows limpness tells plainly that it has had enough and that it wants a little chance to recuperate.

Young pitchers who are trying to use curves or who are making an effort to throw a drop ball should be careful not to jerk the arm from the shoulder. Get the ball away with the help of the body and not solely by the force of the arm. That jerking motion may sometimes result in a wider curve, or a quicker and more deceiving drop, but it is tearing away at the ligaments in the shoulder, and when they have lost their usefulness there is no remedy on earth which ever will put that arm in pitching condition again.

It is well to wear flannel over the shoulder of the pitching arm in summer as well as in winter. That member of the body becomes very sensitive to changes of temperature after it has been used a while and a little draught, scarcely noticeable at the time, may chill the muscles so thoroughly, if there is no protection for them, that the arm will be ruined for a season.

On the other hand do not go to an extreme and baby the pitching arm by wrapping around it many thicknesses of flannel when it is not being used. I have seen pitchers do that. Only one thing could be expected to happen and it did. The bandages weakened the muscles instead of doing them good, and the pitchers passed out of professional life before they should had they exercised better judgment in taking care of what nature had originally bestowed upon them.

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## The Spalding "Official National League" Ball

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**PATENT CORK CENTER**

PATENTED AUGUST 31, 1909



Adopted by The National League in 1878 and is the only ball used in Championship games since that time and, as made now with Patent Cork Center, has been adopted for twenty years more, making a total adoption of fifty-four years,



This ball has the SPALDING "PATENT" CORK CENTER, the same as used since August 1, 1910, without change in size of cork or construction. Same ball exactly as used in World Series Games of 1910, 1911, 1912 1913 and 1914.

No. 1 { Each, - - \$1.25  
Per Dozen, \$15.00

Each ball wrapped in tinfoil, packed in a separate box, and sealed in accordance with the latest League regulations. Warranted to last a full game when used under ordinary conditions.

**THE SPALDING "OFFICIAL NATIONAL LEAGUE" BALL  
HAS BEEN THE OFFICIAL BALL OF THE  
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## Spalding "Official National League" Jr. Ball Reg. U. S. Pat. Off. PATENT CORK CENTER

Patented August 31, 1909

Made with horse hide cover and in every respect, including patent cork center, same as our "Official National League" (Reg. U. S. Pat. Off.) Ball No. 1, except slightly smaller in size. Especially designed for junior clubs (composed of boys under 16 years of age) and all games in which this ball is used will be recognized as legal games. Warranted to last a full game when used under ordinary conditions.

No. B1. "Official National League" Jr.  
Reg. U. S. Pat. Off. Each, \$1.00



## Spalding Double Seam League Ball

Pure Para Rubber Center

Sewed with double seam, rendering it doubly secure against ripping. The most durable ball made. Horse hide cover, pure Para rubber center, wound with best all-wool yarn. Warranted to last a full game when used under ordinary conditions, but usually good for two or more games.

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**League Rubber Center Ball**

No. 1RC. Horse hide cover, pure Para rubber center, wound with best all wool yarn, double stitched red and green.

Each, \$1.00 Dozen, \$12.00

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**National Association Jr.**

No. B2. Horse hide cover, pure Para rubber center, wound with best all wool yarn. Slightly under regulation size. Best Junior size ball made. Each, 75c.

Spalding

**College League Rubber Center**

No. 2RC. Horse hide cover, and rubber center wound with yarn. Full size and weight. Each, 75c. Dozen, \$9.00

Above balls warranted to last a full game when used under ordinary conditions.

**Spalding Professional**

No. 3RC. Horse hide cover; full size. Carefully selected material; warranted first class quality. Put up in separate box and sealed. Each, 50c.

**Spalding Boys' League**

No. B3. Junior size ball. Horse hide cover, rubber center wound with yarn. For practice by boys' teams. Each, 50c.

**Spalding Junior League**

No. B4. Horse hide cover; smaller than regulation size; rubber center. Each, 25c.

**Spalding Junior Professional**  
No. 7B. Slightly under regular size. Horse hide cover and is very lively. In separate box and sealed. Each, 25c.

**Spalding King of the Diamond**  
No. 5. Full size; made of good material and horse hide cover; put up in separate box and sealed. Each, 25c.

**Spalding Lively Bounder**

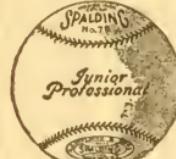
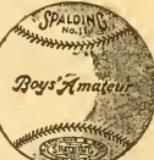
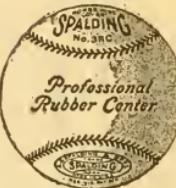
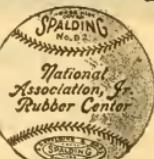
No. 10. Horse hide cover. Inside is all rubber, making it very lively. Ea., 25c.

**Spalding Boys' Amateur Ball**  
No. 11. Nearly regulation size and weight. Best ball for the money on the market. Each ball trade marked. Each, 10c.

**Spalding Boys' Favorite Ball**  
No. 12. Good lively boys' size ball; two-piece cover. Each, 10c.

**Spalding Rocket Ball**

No. 13. A good bounding ball, boys' size. Best 5-cent two-piece cover ball on the market. Each, 5c.



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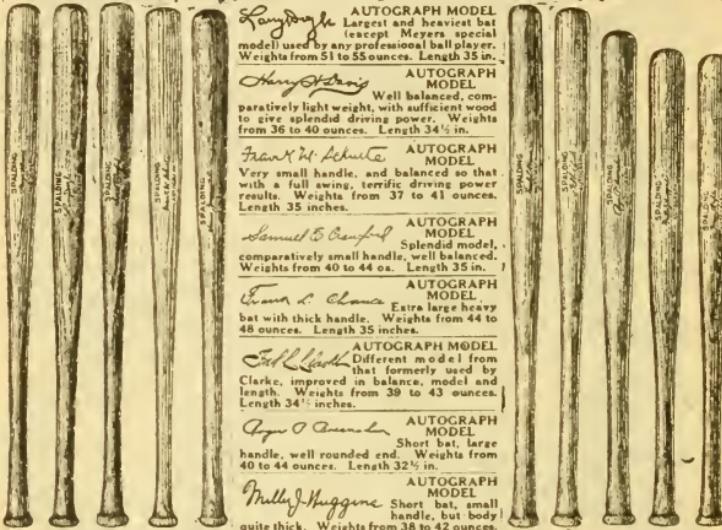
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## Spalding "Players' Autograph" Bats

No. 100. "Players' Autograph" Bats, bearing the signature of the player in each case, represent their playing bats in every detail. Made from the finest air dried second growth straight grained white ash, cut from upland timber, possessing greater resiliency, density, strength and driving qualities than that of any other wood. The special oil finish on these bats hardens with age and increases the resiliency and driving power of the bat. . . . Each, \$1.00

Carried in stock in all Spalding stores in the following Models. Mention name of player when ordering:



*Hans Zimmerman*  
AUTOGRAPH MODEL

One of the best all around models ever produced. Medium small handle and well balanced, giving a smooth surface. Equally suitable for the full swing and for the choke style of batting. Weights from 40 to 45 ounces. Length 34 inches.

We can also supply on special orders Donlin,

Oakes, Keeler and Evers Models.

*Tomas Ewryl*  
AUTOGRAPH MODEL

The smallest, shortest and lightest bat used by any professional or semi-professional player. Especially adapted to small or light men. Weights from 35 to 39 ounces. Length 31 inches.

### SPALDING SPECIAL MODEL BATS

We can supply on special orders Model Bats same as we have made for the most famous batsmen on National and American League Teams.

BAKER, Philadelphia, American League	Model B	MEYERS, New York, National League	Model M
CALHAN, Chicago, American League	Model C	COOPER, Philadelphia, American League	Model O
DUBERER, Boston, National League	Model D	PASKERT, Philadelphia, National League	Model P
FLETCHER, New York, National League	Model E	SPEAKER, Boston, American League	Model S
HERZOG, Cincinnati, National League	Model F	THOMAS, Philadelphia, American League	Model T
LUDERUS, Philadelphia, National League	Model G	WHEAT, Brooklyn, National League	Model W
	Model H		
	Model I		
	Model J		
	Model K		
	Model L		

The original models from which we have turned bats for the above players we hold at our Bat Factory, making duplicates on special order only. These special order bats do not bear the Players' Autographs. We require at least two weeks' time for the execution of special bat orders.

**Spalding Special Model Bats. Professional Oil Finish. Not Carried in Stock. Each, \$1.00**

Spalding bats improve with age if properly cared for. Bats made specially to order should not be used for at least thirty (30) days after they are finished, to give ample time for the oiled finish to thoroughly harden. Players should make it a rule to have two or more bats in reserve at all times.

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### Spalding "All Star" Model Bats

No. 100S. This line for 1915 comprises twelve models specially designed for amateur players and selected from models of bats used by over five hundred leading batters during the past ten years. Quality of wood used is finest selected second growth Northern ash, air dried and treated as follows: yellow stained, mottled burnt, carefully filled, finished with best French polish. . Each, \$1.00

Furnished in any of the following twelve models—Mention model number when ordering

LENGTH	WEIGHT	LENGTH	WEIGHT	LENGTH	WEIGHT
Model S1—31 in.	35 to 39 oz.	Model S5—34 in.	40 to 44 oz.	Model S9—35 in.	40 to 45 oz.
Model S2—34½ in.	40 to 45 oz.	Model S6—33 in.	38 to 43 oz.	Model S10—33 in.	37 to 43 oz.
Model S3—31½ in.	38 to 42 oz.	Model S7—33 in.	37 to 43 oz.	Model S11—35 in.	42 to 46 oz.
Model S4—32½ in.	40 to 45 oz.	Model S8—34 in.	39 to 44 oz.	Model S12—33 in.	40 to 44 oz.

### Spalding Professional Improved Oil Finish Bats

No. 100P. The Spalding Professional Improved Oil Finish as used on this line is the result of exhaustive experiments and tests conducted in our bat factory, with the assistance of some of the greatest professional players. The timber used is identical with that in "Players' Autograph" and "All Star" models. Each, \$1.00

Furnished in any of the following twelve models—Mention model number when ordering

LENGTH	WEIGHT	LENGTH	WEIGHT	LENGTH	WEIGHT
Model P1—31 in.	35 to 39 oz.	Model P5—34 in.	40 to 44 oz.	Model P9—34½ in.	40 to 45 oz.
Model P2—33 in.	38 to 43 oz.	Model P6—35 in.	40 to 44 oz.	Model P10—34 in.	38 to 42 oz.
Model P3—33 in.	39 to 44 oz.	Model P7—34 in.	39 to 43 oz.	Model P11—35 in.	45 to 50 oz.
Model P4—33 in.	36 to 40 oz.	Model P8—34½ in.	38 to 43 oz.	Model P12—35 in.	40 to 45 oz.

### Spalding Black Oil-Tempered Bats

No. 100D. These bats are tempered in hot oil and afterwards treated with a special process which darkens and hardens the surface and has exactly the same effect as aging from long service. The special treatment these bats are subjected to make them most desirable for players who keep two or three bats in use, as the oil gradually works in and the bats keep improving. Line of models has been very carefully selected. Timber used is the same as in our "Players' Autograph," "All Star," "Professional Oil Finish" and Gold Medal lines. . Each, \$1.00

Furnished in any of the following twelve models—Mention model number when ordering

LENGTH	WEIGHT	LENGTH	WEIGHT	LENGTH	WEIGHT
Model D1—31 in.	35 to 39 oz.	Model D5—34 in.	40 to 44 oz.	Model D9—34½ in.	40 to 45 oz.
Model D2—33 in.	38 to 43 oz.	Model D6—35 in.	40 to 44 oz.	Model D10—34 in.	38 to 42 oz.
Model D3—33 in.	39 to 44 oz.	Model D7—34 in.	39 to 43 oz.	Model D11—35 in.	45 to 50 oz.
Model D4—33 in.	36 to 40 oz.	Model D8—34½ in.	38 to 43 oz.	Model D12—35 in.	40 to 45 oz.

### Spalding Gold Medal Natural Finish Bats

No. 100G. Models same as our "Professional Oil Finish," but finished in a high French polish, with no staining. Timber is same as in our "Players' Autograph," "All Star," and other highest quality lines, and models duplicate in lengths, weights, etc., the line of Spalding "Professional Oil Finish" styles. . Each, \$1.00

Furnished in any of the following twelve models—Mention model number when ordering

LENGTH	WEIGHT	LENGTH	WEIGHT	LENGTH	WEIGHT
Model N1—31 in.	35 to 39 oz.	Model N5—34 in.	40 to 44 oz.	Model N9—34½ in.	40 to 45 oz.
Model N2—33 in.	38 to 43 oz.	Model N6—35 in.	40 to 44 oz.	Model N10—34 in.	38 to 42 oz.
Model N3—33 in.	39 to 44 oz.	Model N7—34 in.	39 to 43 oz.	Model N11—35 in.	45 to 50 oz.
Model N4—33 in.	36 to 40 oz.	Model N8—34½ in.	38 to 43 oz.	Model N12—35 in.	40 to 45 oz.

Spalding bats improve with age if properly cared for. Bats made specially to order should not be used for at least thirty (30) days after they are finished, to give ample time for the oiled finish to thoroughly harden. Players should make it a rule to have two or more bats in reserve at all times.

HOLD BAT PROPERLY AND STRIKE THE BALL WITH THE GRAIN. DON'T BLAME THE MAKER FOR A BREAK WHICH OCCURS THROUGH IMPROPER USE OR ABUSE.

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### Spalding Genuine Natural Oil Tempered Bats

No. 100T. Made of the highest quality, thoroughly seasoned second growth ash, specially selected for resiliency and driving power, natural yellow oil tempered, hand finished to a perfect dead smooth surface and made in twelve simply wonderful models, the pick of the models that have actually won the American League and National League Championships during the past few years. . . . . Each, \$1.00

Furnished in any of the following twelve models—Mention model number when ordering

LENGTH	WEIGHT	LENGTH	WEIGHT	LENGTH	WEIGHT
Model T1.	33 1/2 in.	36 to 41 oz.	Model T5.	32 1/2 in.	44 to 48 oz.
Model T2.	34 in.	39 to 43 oz.	Model T6.	34 1/2 in.	41 to 45 oz.
Model T3.	35 in.	40 to 44 oz.	Model T7.	34 in.	43 to 47 oz.
Model T4.	34 1/2 in.	38 to 42 oz.	Model T8.	33 in.	45 to 50 oz.
					Model T12. 35 in. 40 to 45 oz.

### Spalding New Special College Bats

No. 100M. An entirely new line, special new finish; special stain and mottled burning; carefully filled, finished with best French polish. Wood is finest second growth Northern ash, specially seasoned. Models are same as we have supplied to some of the most successful college players. . . . . Each, \$1.00

Furnished in any of the following twelve models—Mention model number when ordering

LENGTH	WEIGHT	LENGTH	WEIGHT	LENGTH	WEIGHT
Model M1.	31 in.	35 to 39 oz.	Model M5.	34 in.	40 to 44 oz.
Model M2.	34 1/2 in.	40 to 45 oz.	Model M6.	33 in.	38 to 43 oz.
Model M3.	31 1/2 in.	38 to 42 oz.	Model M7.	33 in.	37 to 43 oz.
Model M4.	32 1/2 in.	40 to 45 oz.	Model M8.	34 in.	39 to 44 oz.
					Model M9. 35 in. 40 to 45 oz.
					Model M10. 33 in. 37 to 43 oz.
					Model M11. 35 in. 42 to 46 oz.
					Model M12. 33 in. 40 to 44 oz.

### Spalding Very Dark Brown Special Taped Bats

No. 100B. Very dark brown stained, almost black, except twelve inches of the handle left perfectly natural, with no finish except filled and hand-rubbed smooth, and then beginning four inches from end of handle, five inches of electric tape, wound on bat to produce perfect non-slip grip. . . . . Each, \$1.00

Furnished in any of the following six models—Mention model number when ordering

LENGTH	WEIGHT	LENGTH	WEIGHT	LENGTH	WEIGHT
Model B1.	31 in.	35 to 40 oz.	Model B3.	32 1/2 in.	40 to 44 oz.
Model B2.*	32 in.	38 to 43 oz.	Model B4.	33 in.	39 to 46 oz.

\*Bottle shape.

Spalding bats improve with age if properly cared for. Bats made specially to order should not be used for at least thirty (30) days after they are finished, to give ample time for the oiled finish to thoroughly harden. Players should make it a rule to have two or more bats in reserve at all times.

### Spalding Trade-Mark Bats

No. 75. Wagon Tongue. Most popular models, light antique finish. One dozen in a crate (assorted lengths, 30 to 35 inches and weights, 36 to 42 ounces). Each, 75c.  
 No. 50M. Mushroom. <sup>Patented</sup> Special finish. Invaluable as an all-around bat. Each, 50c.  
 No. F. "Fungo." Hardwood. 38 inches long, thin model. Professional oil finish. Each, \$1.00  
 No. 50W. "Fungo." Willow, light weight, full size bat, plain handle. Each, 50c.  
 No. 50T. Taped "League" ash, extra quality, special finish. Each, 50c.  
 No. 50. "League," ash, plain handle. 50c.  
 No. 25. "City League," plain handle. 25c.

No. 50B. "Spalding Junior," special finish. Specially selected models; lengths and weights proper for younger players. Each, 50c.  
 No. 25B. "Junior League," plain, extra quality ash, spotted burning. Each, 25c.  
 No. 10B. "Boys' League" Bat, good ash, varnished. Ea., 10c.

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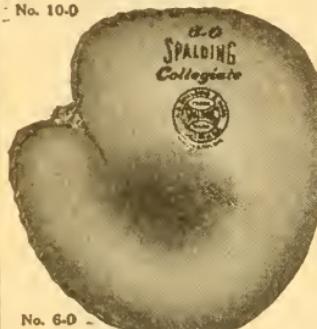


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No. 10-O



No. 6-O



No. 5-O

## SPALDING CATCHERS' MITTS

No. 11-O. "The Giant." Heavy brown leather throughout; laced back. "Stick-on-the-hand" strap-and-buckle fastening. Each, \$10.00

Patented October 2, 1910.

No. 10-O. "WORLD SERIES" — Patent. Molded Face. Brown calfskin. King Patent Felt Padding. Laced back. "Stick-on-the-hand" strap-and-buckle fastening. Each, \$9.00

Patented January 2, 1908. Includes October 29, 1910, and includes King Patent Padding. Patented June 25, 1910.

No. 10-OP. "WORLD SERIES" — Same as No. 10-O, but patent perforated palm. Each, \$8.00

Patented January 2, 1908. June 25, 1910. June 25, 1912.

No. 9-O. "Three-and-Out." Patented Molded face; hand formed pocket. Brown calfskin; hair felt padding; patent laced back; leather strap and brass buckle fastening. Each, \$8.00

Patented January 2, 1908.

No. 9-OP. Patent "Perforated" Palm. Otherwise same as No. 9-O. Each, \$8.00

Patented March 25, 1913.

No. 8-O. "Olympic." Palm specially prepared leather. Back and side special brown calfskin. Leather lace. Leather bound edges. Hand stitched, formed padding. Each, \$7.00

Patented January 2, 1908.

No. FO. "Foxy." Brown calfskin. Patent combination shaped face; hair felt padding. Fox Patent Padding Pocket. Extra felt supplied with mitt "Stick on the Hand" strap-and-buckle fastening. Each, \$7.00

Patented January 2, 1908. October 2, 1910, and including Fox Patent Padding Pocket. Patented February 20, 1910.

No. 7-O. "Perfection." Brown calfskin. Patent combination shaped face; hair felt padding. Patent laced back and thumb; leather lace. Each, \$6.00

Patented January 2, 1908.

No. 6-O. "Collegiate." Molded face. Olive colored leather. King Patent Felt Padding. patent laced back and thumb. Each, \$5.00

Patented January 2, 1908. March 25, 1910. King Patent Padding. Patented June 25, 1910.

No. OG. "Conqueror." Semi-molded face. Brown calf, black leather bound; leather laced; Heel of hand piece felt lined. Each, \$5.00

Patented January 2, 1908. September 29, 1910.

No. 5-O. "League Extra." Molded face. Buff colored leather, patent felt padding; Heel of hand piece felt lined. Each, \$4.00

Patented January 2, 1908. September 29, 1910.

No. OK. "OK Model." Semi-molded, brown horse hide face. Felt padding, red leather edges. Heel of hand piece felt lined. Ea., \$4.00

All Styles Made in Rights and Lefts. When Ordering for Left Handed Players Specify "Full Right."

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## SPALDING CATCHERS' MITTS

- No. 3.0. "Decker Patent." Brown oak leather; patent laced back; laced at thumb. Sole leather Decker Patent finger protection. Each, \$3.50  
 No. 2.0. "Leader." Brown oak leather face, back and finger piece. Patent laced back; laced at thumb. Each, \$3.50  
 No. 4.0. "League Special." (<sup>Patented January 2, 1908</sup>) Molded face. Brown leather; felt padding. Heel of hand piece felt lined. Each, \$3.50  
 No. O. "Interstate." Brown leather face, side and finger piece. Each, \$3.00  
 No. OH. "Handy." Pearl grain leather face, brown leather back; felt padding; laced, reinforced at thumb. Each, \$3.00  
 No. OR. "Decker Patent." Black leather; Sole leather Decker Patent finger protection. Each, \$2.50  
 No. OA. "Inter-City." Brown cowhide face and finger piece, green leather back and side piece; red leather binding; reinforced and laced at thumb; patent laced back. Each, \$2.50  
 No. 1S. "Athletic." Large model, smoked horse hide face and finger piece, brown leather side piece and back; reinforced and laced at thumb; patent laced back. Each, \$2.00  
 No. 1R. "Semi-Pro." Large model; black grain-leather; reinforced and laced at thumb; patent laced back, leather lace. Each, \$2.00  
 No. IX. "Trade League." Large model; face and finger piece buff colored leather, black leather back and side piece; leather bound; patent laced back. Felt padding. Each, \$2.00  
 No. 1C. "Back-Stop." Large model; special gray leather face and finger piece; brown leather side and back; padded. Each, \$1.50  
 No. 1D. "Champion." Black leather face, back and finger piece, with brown leather side. Padded; patent laced back. Each, \$1.50  
 No. 1A. "Catcher." Oak leather face, back and finger piece, black leather side piece. Laced at thumb. Each, \$1.25  
 No. 2C. "Foul Tip." Oak leather. Padded; reinforced and laced at thumb. Each, \$1.00  
 No. 2R. "Association." Black leather face, back and finger piece. Each, \$1.00  
 No. 3. "Amateur." Oak tanned leather face, back and finger piece. Each, 75c.  
 No. 3R. "Interscholastic." Black leather face, back and finger piece. Each, 75c.  
 No. 4. "Public School." Large size. Brown oak leather; reinforced, laced at thumb. Ea., 50c.  
 No. 4R. "Boys' Amateur." Large size. Black leather face and finger piece. Each, 50c.  
 No. 5. "Boys' Delight." Face and finger piece of brown oak tanned leather. Each, 25c.



No. 3-0



No. 1S



No. 2C

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No. AA1



No. SS



No. PX



No.  
2XR

## SPALDING INFILDER'S GLOVES

No. VXL. "Just Right." "Broken-In" style. Specially treated brown calfskin. Full leather lined. Welted seams. Supplied in either regular or "Cadet" fingers. King Patent Padding. (Patented Jan. 10, 1910) Each, \$5.00

No. SXL. "All Players." "Broken-In" Buckskin. Finest material throughout. Full leather lined. Welted seams. King Patent Padding. (Patented Jan. 10, 1910) Each, \$5.00

No. AA1. "WORLD SERIES" Professional model. Finest buckskin, specially treated to help player break glove into shape. Very little padding. Welted seams. Leather lined throughout. One of the most popular models. Regular padding. . . . Each, \$4.00

No. BB1. "WORLD SERIES" Reg. U. S. Pat. Off. Finest buckskin. Worn by successful National and American League infielders. Good width and length. Leather lined. Welted seams. King Patent Padding. (June 28, 1910) . . . Each, \$4.00

No. SS. "Leaguer." With shorter "Cadet" fingers than in other gloves. Best quality buckskin. Welted seams and leather lined all through. . . . Each, \$4.00

No. PX. "Professional." Felt lined. Finest buckskin, same as in our No. PXL glove. Padded according to ideas of prominent professional players who prefer felt to leather lining. Welted seams. Each, \$3.00

No. RXL. "League Extra." Black calfskin. Highest quality throughout. Design similar to No. PXL. Full leather lined. Welted seams. . . . Each, \$3.50

No. PXL. "Professional." Finest buckskin. Heavily padded around edges and little finger. Extra long to protect wrist. Leather lined. Welted seams. Supplied in regular and "Cadet" fingers. . . . Each, \$3.50

No. XWL. "League Special." Specially tanned calfskin. Padded with felt. Extra long to protect wrist. Highest quality workmanship. Full leather lined. Welted seams. . . . Each, \$3.00

No. 2W. "Minor League." Smoked horse hide. Professional model. Full leather lined. King Patent Felt Padding. (Patented June 28, 1910) Welted seams. . . . Each, \$3.00

No. 2XR. "Inter-City." Black calfskin. Professional style; padded little finger; leather strap at thumb; welted seams; leather lined throughout. Each, \$2.50

No. PBL. "Professional Jr." Youths' Professional style. Selected velvet tanned buckskin. Same as No. PXL. Leather lined. Welted seams. Each, \$2.50

No. 2X. "League." Specially tanned pearl colored grain leather. Same as special shortstop glove No. SS. Welted seams; leather lined throughout. Each, \$2.50

No. 2Y. "International." Smoked horse hide. Professional style, specially padded little finger, and leather strap at thumb; welted seams. Full leather lined throughout. . . . Each, \$2.50

All the gloves described above are made regularly with Web of Leather between Thumb and First Finger, which can be cut out very easily if not required. All Spalding Infilders' Gloves are made with our patented diverted seam (Patented March 10, 1908) between fingers, adding considerably to the durability of the gloves.

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## SPALDING INFIELDERS' GLOVES

No. 3X. "Semi-Pro." Gray buck tanned leather. Large model. Correctly padded; welted seams. Leather lined throughout. . . . Each, \$2.00  
No. 4X. "Association." Brown leather, specially treated. Popular model. Padded little finger, and leather strap at thumb. Welted seams; full leather lined. Ea., \$2.00  
No. 3XR. "Amateur." Black tanned leather, padded, large thumb. Welted seams. Leather lined. Ea., \$2.00  
No. XL. "Club Special." White leather, padded on professional model. Welted seams. Leather lined. \$1.50  
No. XLA. "Either Hand." Worn on right or left hand. (Pat. Sept. 12, 1911). White tanned leather, correctly padded. Welted seams. Full leather lined. Each, \$1.50  
No. 11. "Match." Professional style. Special tanned olive colored leather throughout. Welted seams; correctly padded. Leather lined. . . . Each, \$1.50  
No. ML. "Diamond." Special model. Smoked sheepskin, padded. Full leather lined. . . . Each, \$1.50  
No. XS. "Practice." White velvet tanned leather. Welted seams; inside hump. Full leather lined. Each, \$1.25  
No. 15. "Regulation." Men's size. Brown tanned leather, padded. Welted seams. Palm leather lined. Ea., \$1.00  
No. 15R. "Regulation." Men's size. Black tanned leather, padded; inside hump. Palm leather lined. Each, \$1.00  
No. 10. "Mascot." Men's size. Olive tanned leather, padded. Popular model. Palm leather lined. Ea., \$1.00  
No. X. "Special." Men's size. Oak tanned brown leather. Professional model. Leather strap at thumb, padded. Welted seams. Leather lined. Each, \$1.00  
No. XB. "Boys' Special." Boys' professional style. White leather. Welted seams. Leather lined. Ea., \$1.00  
No. 12. "Public School." Full size. White chrome leather, padded; inside hump. Palm leather lined. Ea., 75c.  
No. 13. "Interscholastic." Youths' size. Oak tanned brown leather. Professional model. Leather web at thumb; padded. Welted seams. Leather lined. Ea., 75c.  
No. 12R. "League Jr." Full size. Black tanned leather, lightly padded, but extra long. Palm leather lined. Welted seams, inside hump. . . . Each, 75c.  
No. 16. "Junior." Fullsize. White chrome tanned leather, lightly padded, extra long. Palm leather lined. Ea., 50c.  
No. 16W. "Star." Full size. White chrome leather. Welted seams; padded. Palm leather lined. Ea., 50c.  
No. 14X. "Boys' Match." Youths' professional style. Special tanned wine colored leather, correctly padded and inside hump. Palm leather lined. . . . Each, 50c.  
No. 17. "Youths'" Brown smooth tanned leather, padded; inside hump. Palm leather lined. Each, 50c.  
No. 18. "Boys' Own." Oak tanned leather, padded; inside hump. Palm leather lined. . . . Each, 25c.



No. 3X



No.  
XLA



No. 15



No. 17

All the gloves described above are made regularly with Web of Leather between Thumb and First Finger, which can be cut out very easily if not required. All Spalding Infieiders' Gloves are made with our patented diverted seam (Patented March 10, 1908) between fingers, adding considerably to the durability of the gloves.

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No. BXp



No. CO



No. DX



No. 2MF

### SPALDING BASEMEN'S MITTS

- No. ABX. "Stick-on-the-Hand." Calfskin. Laced, except thumb and heel. Special strap "Stick-on-the-Hand" with buckle at back. . Each, \$5.00  
 No. AAX. "First Choice" Broken-In Model. Specially prepared leather. King Patent Padding. Leather lace. Strap reinforcement at thumb. Ea., \$5.00  
 No. AXA. "Good Fit." Brown calfskin, bound with black leather. Leather laced. . Each, \$4.00  
 No. BXs. "League Special." Brown calfskin, bound with brown leather. Leather laced, except at heel; leather strap support at thumb. Ea., \$4.00  
 No. AXP. "WORLD SERIES." White tanned buck; leather lacing. Leather strap support at thumb. King Patent Padding. . Each, \$4.00  
 No. BXp. "WORLD SERIES." Calfskin; leather lacing. Leather strap support at thumb. King Patent Padding. . Each, \$4.00  
 No. CO. "Professional." Specially treated calfskin. Padded, leather laced, except at heel. Each, \$3.00  
 No. CX. "Semi-Pro." Smoke colored leather face, brown leather back, laced all around, except at heel; padded at wrist and thumb. . Each, \$2.50  
 No. CD. "Red Oak." Tanned brown leather; red leather binding. Laced, except at thumb and heel, leather strap support at thumb. . Each, \$2.50  
 No. CXR. "Amateur" Black leather face, back and lining. Padded; laced, except at heel. Each, \$2.00  
 No. CXS. "Amateur." Special tanned brown leather. Padded; laced, except at heel. Each, \$2.00  
 No. DX. "Double Play" Oak tanned leather, laced all around, except at heel; padded. Each, \$1.50  
 No. EX. "League Jr." Black smooth leather, laced all around, except at heel. Suitably padded. Ea., \$1.00

All Mitts described above, patented August 9, 1910  
 King Patent Padding on Nos. AAX, AXP, BXp, Pat. June 28, 1910

"League Extra" Pitchers' and Basemen's Mitt  
 No. 1F. Face of tanned leather; balance of brown calfskin. Without hump. Leather laced. Ea., \$3.50

### Spalding Fielders' Mitts

- No. 2MF. "League Special." Brown calfskin face and back; has finger separations of leather, extra full thumb, leather web; leather lined. Ea., \$3.00  
 No. 5MF. "Professional." Olive leather, padded; finger separations; felt lined; leather web. Ea., \$2.00  
 No. 6MF. "Semi-Pro." White tanned buckskin; leather finger separations; leather lined; large thumb; well padded, and leather web. Each, \$1.50  
 No. 7MF. "Amateur." Pearl colored leather; finger separations; padded; web thumb. . Each, \$1.00  
 No. 8F. "Amateur." Black tanned smooth leather; padded; leather lined; reinforced and laced at thumb. Strap-and-buckle fastening. Each, \$1.00  
 No. 9F. "League Jr." Boy's. Oak tanned leather, padded; reinforced and laced at thumb. Each, 50c.  
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No.  
11-O

## SPALDING CATCHERS' MASKS

No. 11-O. "SAFETY FIRST" Double Wire, Open Vision, Electric Welded Frame. Double wiring adds a little to the ordinary weight of a mask, but for the catcher who wants the best there is no other style worth consideration. Properly padded, including every up-to-date feature in construction. . . . Each, \$6.00

No. 10-O.W. "WORLD SERIES." Patented December 18, 1911. No. 863,520. Filed June 30, 1910. Decided Dec. 18, 1911. Special-electric welded "Open Vision" black finish frame, including wire ear guards and circular opening in front. Weight is as light as consistent with absolute safety; padding conforms to face with comfort. Ea., \$5.00

No. 8-O. "Open Vision." Patented December 14, 1911. No. 863,521. Filed June 30, 1910. Decided Dec. 14, 1911. Specially soldered and reinforced frame of highest quality special steel wire, black finish. Carefully reinforced with hard solder at joining points. Special wire ear guards. . . . Each, \$5.00

No. 5-O. "Open Vision" Umpires' Mask. Has neck protecting attachment and special ear protection; nicely padded. Principal wire crossings specially soldered. Safest and most convenient style ever made for umpires. . . . Each, \$5.00

No. 6-O. "Special Soldered." Principal wire crossings heavily soldered. "Open Vision," extra heavy wire frame, black finished; continuous style padding, with soft chin-pad; special elastic head-band. . . . Each, \$4.00

No. 4-O. "Sun Protecting." Patent leather sun-shade, protecting eyes without obstructing view. "Open Vision," electric welded frame of extra heavy steel wire, black finish. With soft chin-pad; improved design hair-filled pads, including forehead pad; elastic head band. . . . Each, \$4.00

No. 3-O. "Neck Protecting." Neck protecting arrangement affords positive protection. "Open Vision," electric welded, black finish frame; comfortable pads, with soft chin-pad and special elastic head-strap. . . . Each, \$3.50

No. O-P. "Semi-Pro" League. "Open Vision," electric welded best black annealed steel wire frame. Special continuous style side pads, leather covered; special soft forehead and chin-pad; elastic head-band. . . . Each, \$2.50

## SPALDING "REGULATION LEAGUE" MASKS

No. 2-O. "Open Vision," soldered heavy black annealed steel wire frame. Full length side pads of improved design; soft fore-head and chin-pad; special elastic head-band. Each, \$2.00

No. O-X. Men's size. "Open Vision," electric welded frame, black finish. Improved leather covered pads, including forehead-pad, moulded leather chin-strap; elastic head-band. Each, \$1.50

No. OXB. Youths'. "Open Vision," electric welded frame, black finish. Soft side padding, forehead and chin-pad. Each, \$1.50

No. A. Men's. Electric welded black enameled frame. Leather covered pads, forehead and chin-pad. . . . Each, \$1.00

No. B. Youths'. Electric welded black enameled frame; similar in quality throughout to No. A, but smaller in size. Each, \$1.00

No. C. Electric welded black enameled frame; soft leather covered pads; wide elastic head-strap, leather strap-and-buckle. Ea., 50c.

No. D. Electric welded black enameled frame. Smaller in size than No. C. . . . Each, 25c.

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No.  
3-O



No.  
OXB

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## SPALDING BASE BALL UNIFORMS

Complete Color Sample Book mailed, on application, to any team captain or manager, together with Measurement Blanks and full instructions for measuring players for uniforms.

Spalding "WORLD SERIES" Uniform No. O.	Single Suit, \$15.00	\$12.50
Net price to clubs ordering for Entire Team.	Suit,	
Spalding "WORLD SERIES" Uniform No. OA.	Single Suit, \$14.00	11.50
Net price to clubs ordering for Entire Team.	Suit,	
Spalding "League" Uniform No. 1.	Single Suit, \$12.50	10.00
Net price to clubs ordering for Entire Team.	Suit,	
Spalding "League" Uniform No. 1A.	Single Suit, \$11.50	9.00
Net price to clubs ordering for Entire Team.	Suit,	
Spalding "Interscholastic" Uniform No. 2.	Single Suit, \$9.00	7.50
Net price to clubs ordering for Entire Team.	Suit,	
Spalding "Minor League" Uniform No. M.	Single Suit, \$9.00	7.50
Net price to clubs ordering for Entire Team.	Suit,	
Spalding "City League" Uniform No. W.	Single Suit, \$7.50	6.00
Net price to clubs ordering for Entire Team.	Suit,	
Spalding "Club Special" Uniform No. 3.	Single Suit, \$6.00	5.00
Net price to clubs ordering for Entire Team.	Suit,	
Spalding "Amateur Special" Uniform No. 4.	Single Suit, \$4.00	3.50
Net price to clubs ordering for Entire Team.	Suit,	
Spalding "Junior" Uniform No. 5.	Single Suit, \$3.00	2.50
Net price to clubs ordering nine or more uniforms.	Suit,	
Spalding "Youths'" Uniform No. 6.	Good quality Gray material No larger sizes than 30-in. waist and 34-in. chest. Complete,	1.00

ABOVE UNIFORMS CONSIST OF SHIRT, PANTS, CAP, BELT AND STOCKINGS.

## SPALDING BASE BALL SHOES



No. FW. "WORLD SERIES"  
Reg. U. S. Pat. Off. Kangaroo uppers, white oak soles. Hand sewed; strictly bench made. Extra strong soft laces. Pair, \$7.00

Owing to the lightness and fineness of this shoe, it is suitable only for the fastest players, but as a light weight durable shoe for general use we recommend No. 30.S.

Sizes and Weights of No. FW Shoes				
Size of Shoes:	5	6	7	8
Weight per pair:	18	18½	19	20

No. 30-S. "Sprinting." Kangaroo uppers, white oak soles. Built on our running shoe last. Light weight. Hand sewed; bench made. Strong laces. Pair, \$7.00  
No. O. "Club Special." Selected satin calfskin, substantially made. High point carefully tempered carbon steel plates hand riveted to heels and soles. Pair, \$5.00  
No. OS. "Club Special" Sprinting. Similar to No. O, but made with sprinting style flexible soles. (Patented May 7, 1912). Pair, \$5.00  
No. 35. "Amateur Special." Leather, machine sewed. High point carefully tempered carbon steel plates hand riveted to heels and soles. Pair, \$3.50 ★ \$39.00 Doz.  
No. 37. "Junior." Leather; regular base ball shoe last. Plates hand riveted to heels and soles. Excellent for the money but not guaranteed. Pair, \$2.50 ★ \$27.00 Doz.

### Juvenile Base Ball Shoes

No. 38. Made on special boys' size lasts. Good quality material throughout and steel plates. Furnished in boys' sizes, 12 to 5, inclusive, only. Pair, \$2.00

Spalding "Dri-Foot" prolongs the life of the shoes. Can, 15c.

The prices printed in italics opposite items marked with ★ will be quoted only on orders for one-half dozen pairs or more at one time. Quantity prices NOT allowed on items NOT marked with ★

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### Spalding "WORLD SERIES" Catchers' Body Protectors

No. 5-P. Padded style, not inflated. Patented June 22, '09; Aug. 24, '09. Canvas cover, laced at sides, permitting readjusting of padding as desired. Special body strap. . . . . Each, \$10.00

No. 4-O. Inflated style. Strong tan covering. Special shoulder padding, laced to permit readjustment of padding as desired and special body strap. (Patented Nov. 24, '03). . . . . Each, \$10.00



### Spalding Catchers' Body Protectors

No. 2-0. "Minor League" Cover of durable material. Made in best manner. Inflated. Full size. Each, \$7.50.  
No. 0. "City League." Slightly narrower than No. 2-0. Covering of durable material. Inflated. Each, \$5.00.  
No. M. "Interscholastic." Well made, Inflated. . . . . 3.50.  
No. 2. "Youths." Good size. Inflated. . . . . 3.00.

### Spalding Umpires' Body Protectors

Give length and width when ordering Umpires' Body Protectors.  
No. L. Inflated. Large size, best quality. Same as supplied to most experienced major league umpires. Each, \$10.00.  
No. LS. Inflated. Special light weight, very large air passages and without any breaks or hinges. Soft rubber tube instead of regular inflating valve. Not carried in stock; supplied on special orders only. Each, \$10.00.  
No. R. Inflated. Correct model. Cover of good material. Flexible inflating tube. . . . . Each, \$5.00

### Spalding Leg Guards for Base Ball Catchers

No. 33. As supplied to Roger Bresnahan and to other prominent league catchers. Knee guard of molded sole leather; leg piece padded with reeds; light and strong; special ankle pads as protection from spikes. Covered with special quality white buck dressed leather. Pair, \$6.50

### Spalding Catchers' Leg Guards

No. RB. Plain style, fiber leg piece, not ribbed. Leather padded at ankle and knee. . . . . Pair, \$5.00.

### Spalding Uniform Bags

Convenient roll for packing uniforms in a manner which will not wrinkle and soil them; with separate compartments for shoes, etc.

No. 2. Bag leather; well made. . . . . Each, \$6.00.

No. 1. Best heavy canvas; leather bound, double leather shawl strap and handle. . . . . Each, \$3.00.

No. 6. Brown canvas roll; leather straps and handle. . . . . 1.50.

No. 5. Combined Uniform and Bat Bag. Similar to regular uniform bags but with extra compartment to carry one bat. Beat canvas, leather bound. . . . . Each, \$4.00.

No. 4. Individual Uniform Bag. Beat quality brown canvas; two leather handles; strap-and-buckle fastenings. Holds suit, shoes and other necessary articles. Each, \$2.00



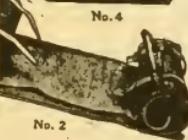
No. 5



No. 1



No. 2



No. 4



No. 5

The prices printed in italics opposite items marked with ★ will be quoted only on orders for one-half dozen or more at one time.

Quantity prices NOT allowed on items NOT marked with ★

### Spalding Bat Bags

No. 2. Heavy waterproof canvas, leather reinforced at both ends and leather handles; holds 12 bats. . . . . Each, \$3.50.

No. 3. Similar to No. 2, but holds only 6 bats. . . . . 2.50

### Spalding Individual Bat Bags

No. 01. Good quality heavy leather bat bag, for two bats; used by most league players. Each, \$4.00 ★ \$3.20 Doz.

No. 02. Extra heavy canvas; heavy leather cap at both ends. . . . . Each, \$2.00 ★ \$1.60 Doz.

No. S1. Sheepskin good quality bag, with heavy leather end. . . . . Each, \$1.75 ★ \$1.30 Doz.

No. 03. Heavy canvas; leather cap at both ends. . . . . Each, \$1.00 ★ \$1.00 Doz.

### Spalding Special Club Bat Bag

No. 8. Heavy canvas, with strong reinforcing strips running lengthwise, and heavy leather ends. Holds 26 to 30 bats. . . . . Each, \$18.00

Lettering on any of above bags extra. Prices on application.

PROMPT ATTENTION GIVEN  
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ADDRESSED TO US

**A.G. SPALDING & BROS.**  
STORES IN ALL LARGE CITIES

COMPLETE LIST OF STORES  
ON INSIDE FRONT COVER  
OF THIS BOOK



# Standard Policy

A Standard Quality must be inseparably linked to a Standard Policy.

Without a definite and Standard Mercantile Policy, it is impossible for a Manufacturer to long maintain a Standard Quality.

To market his goods through the jobber, a manufacturer must provide a profit for the jobber as well as for the retail dealer. To meet these conditions of Dual Profits, the manufacturer is obliged to set a proportionately high list price on his goods to the consumer.

To enable the glib salesman, when booking his orders, to figure out attractive profits to both the jobber and retailer, these high list prices are absolutely essential; but their real purpose will have been served when the manufacturer has secured his order from the jobber, and the jobber has secured his order from the retailer.

However, these deceptive high list prices are not fair to the consumer, who does not, and, in reality, is not ever expected to pay these fancy list prices.

When the season opens for the sale of such goods, with their misleading but alluring high list prices, the retailer begins to realize his responsibilities, and grapples with the situation as best he can, by offering "special discounts," which vary with local trade conditions.

Under this system of merchandising, the profits to both the manufacturer and the jobber are assured; but as there is no stability maintained in the prices to the consumer, the keen competition amongst the local dealers invariably leads to a demoralized cutting of prices by which the profits of the retailer are practically eliminated.

This demoralization always reacts on the manufacturer. The jobber insists on lower, and still lower, prices. The manufacturer, in his turn, meets this demand for the lowering of prices by the only way open to him, viz.: the cheapening and degrading of the quality of his product.

The foregoing conditions became so intolerable that 16 years ago, in 1899, A. G. Spalding & Bros. determined to rectify this demoralization in the Athletic Goods Trade, and inaugurated what has since become known as "The Spalding Policy."

"The Spalding Policy" eliminates the jobber entirely, so far as Spalding Goods are concerned, and the retail dealer secures the supply of Spalding Athletic Goods direct from the manufacturer by which the retail dealer is assured a fair and legitimate profit on all Spalding Athletic Goods, and the consumer is assured a Standard Quality and is protected from imposition.

"The Spalding Policy" is decidedly for the interest and protection of the users of Athletic Goods, and acts in two ways:

*First.*—The user is assured of genuine Official Standard Athletic Goods.

*Second.*—As manufacturers, we can proceed with confidence in purchasing at the proper time, the very best raw materials required in the manufacture of our various goods, well ahead of their respective seasons, and this enables us to provide the necessary quantity and absolutely maintain the Spalding Standard of Quality.

All retail dealers handling Spalding Athletic Goods are requested to supply consumers at our regular printed catalogue prices—neither more nor less—the same prices that similar goods are sold for in our New York, Chicago and other stores.

All Spalding dealers, as well as users of Spalding Athletic Goods, are treated exactly alike, and no special rebates or discriminations are allowed to anyone.

This briefly, is "The Spalding Policy," which has already been in successful operation for the past 16 years, and will be indefinitely continued.

In other words, "The Spalding Policy" is a "square deal" for everybody.

**A. G. SPALDING & BROS.**

By *A. G. Spalding.*  
PRESIDENT.

# Standard Quality

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An article that is universally given the appellation "Standard" is thereby conceded to be the criterion, to which are compared all other things of a similar nature. For instance, the Gold Dollar of the United States is the Standard unit of currency, because it must legally contain a specific proportion of pure gold, and the fact of its being Genuine is guaranteed by the Government Stamp thereon. As a protection to the users of this currency against counterfeiting and other tricks, considerable money is expended in maintaining a Secret Service Bureau of Experts. Under the law, citizen manufacturers must depend to a great extent upon Trade-Marks and similar devices to protect themselves against counterfeit products—without the aid of "Government Detectives" or "Public Opinion" to assist them.

Consequently the "Consumer's Protection" against misrepresentation and "inferior quality" rests entirely upon the integrity and responsibility of the "Manufacturer."

A. G. Spalding & Bros. have, by their rigorous attention to "Quality," for thirty-nine years, caused their Trade-Mark to become known throughout the world as a Guarantee of Quality as dependable in their field as the U. S. Currency is in its field.

The necessity of upholding the Guarantee of the Spalding Trade-Mark and maintaining the Standard Quality of their Athletic Goods, is, therefore, as obvious as is the necessity of the Government in maintaining a Standard Currency.

Thus each consumer is not only insuring himself but also protecting other consumers when he assists a Reliable Manufacturer in upholding his Trade-Mark and all that it stands for. Therefore, we urge all users of our Athletic Goods to assist us in maintaining the Spalding Standard of Excellence, by insisting that our Trade-Mark be plainly stamped on all athletic goods which they buy, because without this precaution our best efforts towards maintaining Standard Quality and preventing fraudulent substitution will be ineffectual.

Manufacturers of Standard Articles invariably suffer the reputation of being high-priced, and this sentiment is fostered and emphasized by makers of "inferior goods," with whom low prices are the main consideration.

A manufacturer of recognized Standard Goods, with a reputation to uphold and a guarantee to protect must necessarily have higher prices than a manufacturer of cheap goods, whose idea of and basis of a claim for Standard Quality depends principally upon the eloquence of the salesman.

We know from experience that there is no quicksand more unstable than poverty in quality—and we avoid this quicksand by Standard Quality.





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# SPALD

ATHLETIC LINE

A separate book covers every Athletic Sport  
and is Official and Standard  
Price 10 cents each

GRAND PRIZE



GRAND PRIX



ST. LOUIS, 1904

PARIS, 1900

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ARE THE STANDARD OF THE WORLD

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MAINTAIN WHOLESALE and RETAIL STORES in the FOLLOWING CITIES

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PHILADELPHIA	DETROIT	SAN FRANCISCO
NEWARK	CINCINNATI	LOS ANGELES
ALBANY	CLEVELAND	SEATTLE
BUFFALO	COLUMBUS	SALT LAKE CITY
SYRACUSE	INDIANAPOLIS	PORTLAND
ROCHESTER	PITTSBURGH	MINNEAPOLIS
BALTIMORE	WASHINGTON	ATLANTA
LONDON, ENGLAND		ST. PAUL
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EDINBURGH, SCOTLAND		MONTREAL, CANADA
GLASGOW, SCOTLAND		TORONTO, CANADA
		PARIS, FRANCE
		SYDNEY, AUSTRALIA

Factories owned and operated by A.G. Spalding & Bros. and where all of Spalding's Trade-Marked Athletic Goods are made are located in the following cities:

NEW YORK	CHICAGO	SAN FRANCISCO	CHICOPEE, MASS.
BROOKLYN	BOSTON	PHILADELPHIA	LONDON, ENG.